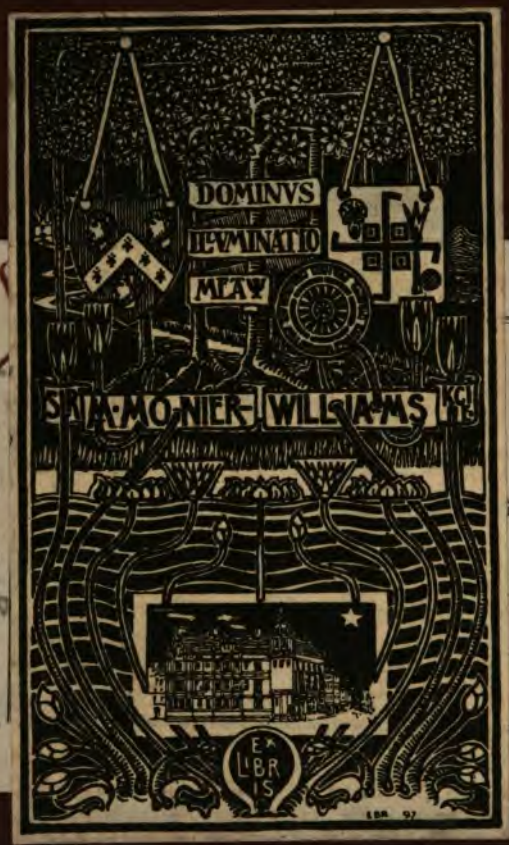
DOMINVS
ILLVMINATIO
MEAV
SIR·MONIER-WILLIAMS KCIE
EX LIBRIS

HANDBOOK OF SANSKRIT LITERATURE.

A HANDBOOK

OF

SANSKṚIT LITERATURE:

WITH

APPENDICES DESCRIPTIVE OF THE MYTHOLOGY, CASTES, AND RELIGIOUS SECTS OF THE HINDUS.

INTENDED ESPECIALLY FOR

CANDIDATES FOR THE INDIA CIVIL SERVICE, AND MISSIONARIES TO INDIA.

BY

GEORGE SMALL, M.A.,

TEACHER OF ORIENTAL LANGUAGES; FORMERLY MISSIONARY AT CALCUTTA AND BENARES; MEMBER OF THE PHILOLOGICAL SOCIETY OF LONDON, ETC.

WILLIAMS AND NORGATE,
14, HENRIETTA STREET, COVENT GARDEN, LONDON;
AND 20, SOUTH FREDERICK STREET, EDINBURGH.

1866.

HERTFORD:
PRINTED BY STEPHEN AUSTIN.

PREFACE.

In the composition of this Handbook the Editor disclaims all originality. "Composition," indeed, is hardly an applicable term in the case, except in the *literal* sense of the word, that is, inasmuch as it has consisted in a "placing together" of materials already in existence, products of the genius and researches of other and far abler men. The work may more properly be designated a *compilation;* and the only merit that the author can rightfully lay claim to is that of care and diligence in the selection and arrangement of the subject-matter: the only merit that complimentary critics can attribute (if deemed due) being that of judiciousness, exhibited in the manner in which this has been done.

He does not profess to be a *manufacturer*, but simply a *merchant* (or retailer) of literature, who knowing from experience the state of the market as regards "demand,"

endeavours, to the best of his ability, to provide the proper "supply." Contrary, however, to mercantile custom in general, instead of "buying at the cheapest market and selling at the dearest," the Editor has sought for "profit" (the reader's, if not his own) by getting his materials from the most authentic sources available—even though the most expensive—in order that he may retail them on far cheaper terms, as well as in a much more handy form, to his reading customers.

The principal of these authorities—some of which works are now difficult to be procured from being out of print—may here be mentioned, though generally acknowledged in the body of the treatise. The book to which the Editor has, perhaps, been most largely indebted, is the learned and voluminous work "On the History, Literature, etc., of the Hindoos," by the late Rev. W. Ward, of Serampore. Next to that he would mention the more modern, but equally learned work, by Professor Max Müller, the "History of Ancient Sanskṛit Literature." His chief other authorities have been Sir William Jones, H. T. Colebrooke, Esq., and Professor H. H. Wilson, from whose valuable contributions to the "Journal of the Asiatic Society," as well as separately published works, he has freely and largely quoted. To these he would

add the "Historical Sketch of Sanskṛit Literature," by Professor Adelung, as translated from the German by Mr. Talboys; the prize essay, by the late Dr. Ballantyne, on "Christianity as contrasted with Hindú Philosophy," and various other treatises, by the same author, on the "Philosophical Systems of the Hindús; "Lectures on Indian Epic Poetry," and other works, by Professor Monier Williams, of Oxford; "India and the Hindoos," by the Rev. F. de W. Ward, Missionary at Madras; and lastly, but very especially, the editor would acknowledge his indebtedness to the valuable little work of a very similar character with the present, but now out of print, entitled the "Missionary's Vade Mecum," by the Rev. T. Phillips, formerly missionary at Muttra.

The Editor's principal object in the preparation of this Handbook has been the supply of a desideratum, long felt both by himself and his pupils—those of them, especially, who were candidates for H.M. Civil Service in India—viz., a work in a condensed form, and at a moderate price, from which might be obtained such a general acquaintance with Sanskṛit Literature as would enable them to answer the questions on that subject likely to be set at the competitive and subsequent examinations.

The importance of the study of Sanskṛit, even on merely philological grounds, as the parent of the other classical languages (of the Áryan family), as well as on account of the richness and variety of its own literature, is now becoming increasingly felt and acknowledged, not only on the European continent (where so much more attention has hitherto been paid to it), but even in England; which forms an additional reason for hoping that a volume like the present will be hailed, in spite of all its imperfections, as a useful work of reference, or text-book.

If, in any humble degree, it should prove an incentive to the study of that venerable and highly polished language, and a handy-guide to those entering on its study, the Editor will feel that the trouble he has taken in the preparation of this little volume has not been in vain.

24, Wellington Street, Strand,
June, 1866.

For the assistance of those readers who may not be already familiar with the Sanskṛit character, though, in *general*, the Roman equivalents have been used throughout the work, the Deva Nágarí Alphabet, and most useful compound letters, are here appended:

VOWELS.

अ *a*, आ ा *á*, इ ि *i*, ई ी *í*, उ ु *u*, ऊ ू *ú*, ऋ ृ *ṛi*, ॠ ॄ *ṛí*, ऌ ॢ *ḷṛi*, ॡ ॣ *ḷṛí*, ए े *e*, ऐ ै *ai*, ओ ो *o*, औ ौ *au*.

Nasal symbol, called *Anusvára*, ं *ṃ*. Symbol for the final aspirate, called *Visarga*, ः *ḥ*.

CONSONANTS.

Gutturals,	क *k*	ख *kh*	ग *g*	घ *gh*	ङ *n·*
Palatals,	च *ch*	छ *chh*	ज *j*	झ *jh*	ञ *ṅ*
Cerebrals,	ट *ṭ*	ठ *ṭh*	ड *ḍ*	ढ *ḍh*	ण *ṇ*
Dentals,	त *t*	थ *th*	द *d*	ध *dh*	न *n*
Labials,	प *p*	फ *ph*	ब *b*	भ *bh*	म *m*
Semivowels,	य *y*	र *r*	ल *l*	व *v*	
Sibilants,	श *ś*	ष *sh*	स *s*	Aspirate,	ह *h*

THE MORE COMMON OF THE COMPOUND OR CONJUNCT CONSONANTS.

क्क *kk*, क्त *kt*, क्र *kr*, क्ल *kl*, क्व *kv*, क्ष *ksh*, क्ष्य *khy*, ग्न *gn*, ग्र *gr*, ग्ल *gl*, घ्र *ghr*, ङ्क *n·k*, ङ्ग *n·g*, च्च *chch*, च्छ *chchh*, च्य *chy*, ज्ज *jj*, ज्ञ *jṅ*, ज्व *jv*, ञ्च *ṅch*, ञ्छ *ṅchh*, ञ्ज *ṅj*, ट्ट *ṭṭ*, ट्य *ṭy*, ड्ग *ḍg*, ड्य *ḍy*, ण्ट *ṇṭ*, ण्ठ *ṇṭh*, ण्ड *ṇḍ*, ण्ण *ṇṇ*, ण्य *ṇy*, त्त *tt*, त्थ *tth*, त्न *tn*, त्म *tm*, त्य *ty*, त्र *tr*, त्व *tv*, त्स *ts*, थ्य *thy*, द्ग *dg*, द्ध *ddh*, द्भ *dbh*, द्म *dm*, द्य *dy*, द्र *dr*, द्व *dv*, ध्य *dhy*, ध्व *dhv*, न्त *nt*, न्द *nd*, न्न *nn*, न्य *ny*, प्त *pt*, प्य *py*, प्र *pr*, प्ल *pl*, ब्ज *bj*, ब्द *bd*, ब्य *by*, ब्र *br*, भ्य *bhy*, भ्र *bhr*, म्ब *mbh*, म्म *mm*, म्य *my*, म्ल *ml*, य्य *yy*, र्क *rk*, र्म *rm*, ल्प *lp*, ल्ल *ll*, व्य *vy*, व्र *vr*, श्च *śch*, श्य *śy*, श्र *śr*, श्ल *śl*, श्व *śv*, ष्ट *shṭ*, ष्ठ *shṭh*, ष्ण *shṇ*, ष्य *shy*, स्क *sk*, स्ख *skh*, स्त *st*, स्थ *sth*, स्न *sn*, स्म *sm*, स्य *sy*, स्र *sr*, स्व *sv*, स्स *ss*, ह्म *hm*, ह्य *hy*, ह्ल *hl*, त्य *kty*, क्त्र *ktr*, क्त्व *ktv*, क्ष्ण *kshṇ*, क्ष्म *kshm*, क्ष्य *kshy*, ग्न्य *gny*, ग्भ्य *gbhy*, ग्र्य *gry*, ङ्क्त *n·kt*, ङ्क्य *n·ky*, च्छ्य *chchhy*, च्छ्र *chchhr*, ण्ड्य *ṇḍy*, त्स्न *tsn*, त्म्य *tmy*, त्र्य *try*, त्स्य *tsy*, त्त्र *ttr*, त्त्व *ttv*, द्ध्य *ddhy*, द्भ्य *dbhy*, द्र्य *dry*, न्त्य *nty*, न्म्य *mby*, र्द्र *rdr*, र्य्य *ryy*, र्व्व *rvv*, ष्ट्र *shṭr*, स्थ्न *sthn*, स्त्य *sty*, स्त्र *str*, र्त्स्य *rtsy*.

CONTENTS.

PART I.

RELIGIOUS LITERATURE.

CHAPTER I.

INTRODUCTORY AND ON THE VEDAS.

CHAPTER II.

ON THE DHARMA SÁSTRAS, OR SACRED SCRIPTURES, SUPPLEMENTARY TO THE VEDAS.

PART II.

PHILOSOPHICAL LITERATURE.

CHAPTER I.

ON THE SIX DARS'ANAS IN GENERAL, AND THE NYA'YA AND VAIS'ESHIKA IN PARTICULAR.

CHAPTER II.

OF THE SÁNKHYA AND YOGA SCHOOLS.

I.—The Sánkhya System.

II.—The Yoga (or Pátanjala) System.

CHAPTER III.

ON THE VEDÁNTA AND MÍMÁNSÁ DARŚANAS, Etc.

1.—The Vedánta System.

2.—The Mímánsá Darśana.

3.—Other Philosophical Systems.

PART III.

POETICAL AND MISCELLANEOUS LITERATURE.

CHAPTER I.

ON THE EPIC POETRY OF THE HINDUS.

CHAPTER II.

ON THE PURAṆAS AND DRAMATIC WORKS.

APPENDIX I.

BRIEF OUTLINE OF HINDU MYTHOLOGY.

VI.—Other Objects of Divine Worship.

APPENDIX II.

ON THE HINDU' CASTES AND RELIGIOUS SECTS.

ERRATA.

The following mistakes have been only discovered by the Editor when preparing the Table of Contents, after the body of the work had left the press. He regrets much that they had escaped his observation when correcting the proofs (sometimes rather hastily) in the short intervals of professional engagements. The Reader is requested to notify them in his copy; and also to observe that some words have two, or even more, different forms or orthographies, and he therefore must not *always* conclude, when he finds the same term spelt differently in different places, that *either* word is a misprint:

Page	1,	line	17,	for	"*Silpa,*" read "*S'ilpa.*"
„	2,	„	7,	„	"*Mimánsa,*" read "*Mimánsá.*"
„	5,	„	9,	„	"*Vaisampaydna,*" read "*Vaiśampáyana.*"
„	12,	„	28,	„	"*Aranyaka,*" read "*Áraṇyakas.*"
„	29,	„	30,	„	"Parisishta," *read* "Pariśishṭa."
„	47,	„	11,	„	"*Párshada,*" read "*Párshadas.*"
„	55,	„	21,	(5.)	THE PARIŚISHTAS, etc., to the end of Chap. II. should have been printed at the end of Chap. I.
„	76,	„	3,	*for*	"PÁTANJALÍ," *read* "PÁTANJALA."
„	76,	„	5,	„	"*Pátanjalí,*" read "*Patanjali.*"
„	77,	„	10, 16	„	Ditto „ Ditto.
„	82,	„	8,	„	"*Patanjala,*" read *Pátanjala.*"
„	89,	„	5,	„	अगनि *read* अग्नि
„	96,	„	15, 24	„	"*Jaimini,*" read "*Jaimini.*"
„	107,	„	19,	„	"Marwar," *read* "Márwár."
„	120,	„	4, etc.	„	"4, 5, 6, 7," *read* "1, 2, 3, 4."
„	126,	„	1, 3,	„	"*Skánda,*" read "*Skanda.*"
„	139,	„	14,	„	"charming," *read* "churning."
„	143,	„	21, etc.	„	"*Ganesa,*" read "*Gaṇeśa.*"
„	159,	„	15,	„	"*Sita,*" read "*Sítá.*"
„	174,	„	14,	„	"*Dandavat,*" read "*Daṇḍavat.*"

HANDBOOK OF SANSKṚIT LITERATURE.

PART I.

RELIGIOUS LITERATURE.

CHAPTER I.

INTRODUCTORY AND ON THE VEDAS.

§ 1. *General Division of the Śástrás, or Sacred Writings of the Hindús.*

THE Hindús arrange their sacred works under eighteen heads, or separate books, in which every sort of knowledge, religious, philosophical, scientific, and ethical, is considered to be fully taught, as follows :—

1. The four VEDAS, namely, the *Ṛig*, the *Yajur*,[1] the *Sáma*, and the *Atharva*.

2. The four UPA-VEDAS, comprising the *Áyus* (on the science of medicine), drawn from the Ṛig-veda; the *Gándharva* (on music), from the Sáma-veda; the *Dhanu* (on military tactics), from the Yajus; and the *Silpa* or *Sthápatya* (on mechanics), from the Atharva.

[1] The original words are respectively *Ṛich* (ऋच्) and *Yajus* (यजुस्) but when prefixed to the word *Veda*, the euphonic rules of Sanskṛit grammar require them to be pronounced *Ṛig* and *Yajur*, with which forms therefore the European reader is likely to be most familiar. *Ṛich* (the root and "crude base") however becomes, by the same rules, in the nominative singular, *Ṛik* (ऋक्).

3. The six ANGAS,[1] viz., the *Śikshá*, on pronunciation; the *Kalpa*, on ceremonies; the *Vyákaraṇa*, on grammar; the *Chhandas*, on prosody and verse; the *Jyotisha*, on astronomy; and the *Nirukta*, an explanation of difficult words, etc., in the Vedas.

4. The four UPÁNGAS, viz., the *Puráṇas*, or poetical histories; the *Nyáya*, on ethics; the *Mímánsa*, on divine wisdom and religious ceremonies; and the *Dharma Śástra*, or the civil and canon laws.

§ 2. *Origin and Antiquity of the Vedas.*

The difficulties attending the first attempts to obtain from the Bráhmans a knowledge of their Śástras, were very great. This is accounted for from the fact that the Śástras denounce the heaviest penalties on a Bráhman who shall teach the knowledge of the sacred books to infidels or persons of low caste. This reserve, however, has at length been so overcome by the perseverance, influence, and gold of Europeans (pioneered by such men as Sir William Jones, Mr. Colebrooke, etc.), that the Bráhmans will now, without the slightest hesitation, sell or translate the most sacred of their books, or communicate all they know of their contents. The difficulty now lies more in the scarcity and obscurity of these works than in the scrupulosity of the Bráhmans, their guardians.

Though probably no person living has ever seen the whole Veda, yet distinct portions of each of the four parts —the *Ṛig*, the *Yajur*, the *Sáma*, and the *Atharva*—have long been in the hands of learned Europeans, by whom they have been identified, and their contents examined

[1] That is, "limbs" or "parts."

and translated. The *Ṛig*, the *Yajur*, and the *Sáma* are considered to be the principal portions of the Veda, but the *Átharvaṇa* is generally admitted as a fourth part. And divers mythological poems, entitled *Itihásas* and *Puráṇas*, are reckoned a supplement, and as such constitute a *fifth Veda*.

It is well known that the Bráhmans have more reverence for the Vedas than for any other of the Śástras. Several causes may be assigned for this; they are at present but little known, and ignorance, in this case, is doubtless the mother of devotion; they are declared to be the peculiar inheritance of the Bráhmans, and are kept from the lower castes, so that a Súdra cannot hear any part of them repeated without incurring guilt; they are supposed to be the source of all the Śástras—everything, it is said, is to be found in the Vedas. They claim an inscrutable antiquity. Many believe them to have proceeded immediately from the mouth of God; thus the Vedánta writers say, "The self-evident word proceeding out of the mouth of God, this is the Veda."[1] But, perhaps (as one writer remarks) we may consider the word "*Veda*," as signifying "knowledge," or true ideas, or philosophy in general, and not merely the books so called, and thus account for the veneration in which it is held by Hindús generally, and especially by the Bráhmans.

[1] The date of the Vedas (undoubtedly the most ancient compositions in the whole range of Sanskrit literature) is fixed by Sir W. Jones at 1500 B.C. Ritter supposes they were collected or composed about 1400 or 1600 B.C. Their great age may be inferred from the fact of their being mentioned in all ancient Indian works, and from the ancient iambic metre of eight syllables, in which they are written, and not in the common *śloka* of modern works. But it is impossible to fix the precise period of their composition from any data now procurable.

Notwithstanding the directly divine origin ascribed by the Vedantists and others to the Vedas, on consulting the works themselves, we find the names of the respective authors of each passage preserved in the *Anukramaṇiká*, or explanatory table of contents, which has been handed down with the Veda itself, and of which the authority is unquestioned. The acknowledged author of the index to the *white Yajus*, and also that prefixed to the *Ṛig-veda*, was *Katyáyana*, the pupil of *Shaunaka*.

According to said "Anukramaṇiká," *Viśvámitra* is the author of all the hymns contained in the third book of the Ṛig-veda; as *Bharadvája* is, with rare exceptions, the composer of those collected in the sixth book; *Vasishṭha*, of those in the seventh; *Gṛitsamada*, of those in the second; *Vámadeva*, of those in the fourth; and *Buddha*,[1] and other descendants of *Atri*, of those in the fifth. But in the remaining books of the Ṛig-Veda, the authors are more various, such as Jamadagni, son of Bhṛigu; Paráśara, father of Vyása; Gotama, and his son Nodhas; Kaśyapa, son of Maríchí; Angiras, Vṛihaspatí, Nárada, and other celebrated Indian sages, along with many of their lineal descendants. Several personages of royal birth (as the five sons of Vṛihangir, and the Rájas Trayarúṇa, and Trasadaśya) are mentioned among the authors of some of the hymns in the Ṛig-veda. Many of the hymns are in praise of the liberality and other virtues of various celebrated kings and heroes, as of Swanaya, Chitra, Vibhaṇḍu, etc.

Some parts of the Veda are ascribed to divine persons,

[1] First of the name, and progenitor of the race of kings called "children the Moon," or "the Lunar Dynasty."

and even to Brahma himself, under different names. Where the author was unknown, the compiler probably gave to that hymn or section a divine origin, but it is probable that the greater portion, if not the whole, of the Veda was written by devotees called *Munis*. Dwaipáyana, surnamed Vyása (or, "the compiler"), having compiled and arranged the Scriptures, theogonies and mythological poems, taught the several Vedas to as many disciples, viz. the *Ṛik* to *Paila*; the *Yajus* to *Vaisampayána;* the *Sáma* to *Jaimini*; the *Atharva* to *Samantu*; and the *Itihásas* and *Puráṇas* to *Súta*. These disciples instructed their respective pupils, who, becoming teachers in their turn, communicated the knowledge to their own disciples; until at length, in the progress of successive instruction, so great varieties crept into the text, or into the manner of reading or reciting it, and into the no less sacred precepts for its use and applications, that no fewer than 1,100 different schools arose.

§ 3. *Of the Theology of the Vedas.*

The religious system of the Vedas may be described as a rude, non-idolatrous deism—though in some aspects it presents a polytheistical appearance, in as far as the sun, moon, fire, etc., are regarded as proper objects of adoration. "The real doctrine of the Indian Scripture," says Colebrooke, "is the unity of the Deity, in whom the universe is comprehended; and the seeming polytheism which it exhibits, offers the elements and the stars and planets as God. The three principal manifestations of

the divinity,[1] with other personified attributes and energies, and most of the other gods of Hindu mythology are indeed mentioned, or at least indicated, in the Veda. But the worship of deified heroes is no part of the system; nor are the incarnations of deities suggested in any portions of the text which I have seen, though such are sometimes hinted at by the commentators."[2]

"Some of these statements," however, remarks Prof. Wilson,[3] "may perhaps require modification; for without a careful examination of all the prayers of the Vedas, it would be hazardous to assert that they contain no indication whatever of hero-worship; and certainly they do appear to allude occasionally to the *Avatárs* or incarnations of Vishṇu. It is also true that the worship of the Vedas is for the most part domestic worship, consisting of prayers and oblations offered—in their own houses, not in temples—by individuals for individual good, and addressed to unreal presences, not to visible types. In a word, the religion of the Vedas was not idolatry."

§ 4. *General Divisions of the Vedas.*

The whole Veda is divided into three parts, viz., the *Mantras* or *Gáṇas*—prayers, hymns, etc., which collectively are called the *Sanhitá* of each Veda; the *Bráhmaṇas* or theological part; and the *Jnána* or Upanishads, the philosophical portion; besides which many selections have been made from the Veda by different sages.

[1] Viz., the Sun (under the various names of *Surya*, *Mitra*, etc.), *Somá* (the moon), and *Agni* (fire). To which are to be added *Indra* (the firmament, especially as seen at night), and *Váyu* (the wind).

[2] As. Res. vol. viii., p. 473. [3] Introduction to the Vishnu Purâṇa.

The first of these divisions comprises about thirty different treatises, or collections of prayers and hymns, with comments, as the *Ṛig-veda Sanhitá*, the *A'raṇya Panchaka*, the *Yajur-veda Sanhitá*, the *Taittirtya Sanhitá*, etc., etc.

The *Bráhmaṇas* include between sixty and seventy separate works and comments; and the *Upanishads* are sixty-two in number, though many are comprised in a few leaves, and only ten of them are much studied now-a-days, as containing matters of dispute between the sects who follow the six *Darshaṇas*, or philosophical schools. The proper meaning of *Upanishad* is said to be "divine science," or the "knowledge of God," and is equally applied to the theology itself, and to a book in which this science is taught.

The whole of the Indian theology is professedly founded on the *Upanishads*.

The several *Sanhitás*, or collections of *Mantras* in each Veda, constitute the *Śákhas* (शाखा) or "branches" of each Veda. Tradition, preserved in the *Puráṇas*, reckons the *Sanhitás* of the *Ṛig-veda* as 16 in number; of the *Yajur*, 86,—or, including those which branched from a second revelation of this Veda, 101. Those of the *Sáma-veda* are reckoned as no fewer than 1,000, and of the *Átharvaṇa* nine. But treatises on the study of the Veda reduce the *Śákhas* of the Ṛig to five; and those of the *Yajus*, including both revelations of it, to 86.

§ 5. We proceed now to give a brief account of the *Special Divisions and Contents of the several Vedas.*

I.—Of the Ṛig-Veda.

(*a*). *The Sanhitá.*—The collection of prayers in the *Ṛig-*

veda is divided into eight parts (*khaṇḍa* or káṇḍa), each of which is subdivided into as many lectures (*adhyáya*). Another mode of division also runs through the volume, distinguishing ten books (*maṇḍala*), which are subdivided into more than 100 chapters (*anuváka*), and comprise 1,000 hymns or invocations (*súkta*).

A further subdivision of more than 2,000 sections (*varga*) is common to both methods, and the whole contains above 10,000 verses, or stanzas (*ślokas*) of various measures.

"The Sanhitá of the first Veda," says Mr. Colebrooke, 'contains *mantras* or prayers, which for the most part are encomiastic, as the name, Ṛig-veda, implies.[1] . . . On examining this voluminous compilation, a systematic arrangement is readily perceived. Successive chapters, and even entire books, comprise hymns of a single author; invocations, too, addressed to the same deities, hymns relating to like subjects and prayers intended for similar occasions, are frequently classed together. The Ṛishi or speaker is of course rarely mentioned in the Mantra itself, but in some instances he does name himself. A few passages, too, among the Mantras of the Veda are in the form of a dialogue, and, in such cases, the discoursers were alternately considered as Ṛishi and Devata. In general the person to whom it was revealed, or by whom its use and application was first discovered, is called the Ṛishi of

[1] Derived from the verb *ṛich* (ऋच्) "to praise." The term signifies any prayer or hymn in which the deity is praised; and as those are mostly in verse, the term becomes also applicable to such passages of any Veda as are reducible to measures by the rules of prosody. The Ṛig-veda, containing most of these, derives its name from them.

that Mantra. He is evidently, then, the author of that prayer, notwithstanding the assertion of the Hindús, with whom it is an article of their creed, that the Vedas were composed by no human author.

"The deities invoked appear to be as various as the authors of the prayers addressed to them; but, according to the most ancient annotations on the Indian Scripture, those numerous names of persons and things are all resolvable into different titles of three deities, and ultimately of one God. The *Nighaṇṭu*,[1] or glossary of the Vedas, concludes with three lists of names of deities; the first comprising such as are deemed synonymous with fire; the second, with air; and the third, with the sun. In the last part of the *Nirukta*, which entirely relates to deities, it is twice asserted that there are but three gods—'*Tisra eva devatah.*' The further evidence that these intend but one deity is supported by many passages in the Veda; and it is very clearly and concisely stated in the beginning of the Index to the Ṛig-veda, on the authority of the Nirukta and of the Veda itself.

"The deities," it is there stated, "are only three, whose places are the earth, the intermediate region, and heaven; fire, air, and the sun. They are pronounced to be (the deities) of the mysterious names severally;[2] and *Prajápati* (the lord of creatures) is (the deity) of them collectively.

[1] The *Nighaṇṭu* is the first part of the *Nirukta*, one of the Vedángas, or works supplementary to and connected with the Vedas. It is a glossarial explanation of obscure terms.

[2] *Bhuv*, *Bhuwah*, and *Swar*, *called Vydhṛiti* (व्याहृति) a mystical word or sound, as *Om*, etc. These commence the daily prayers of the Bráhmans.

The syllable *Om*[1] intends every deity; it belongs to (*Parameshṭhi*) Him who dwells in the supreme abode; it appertains to (*Brahma*) the vast one; to (*Deva*) God; to (*Adhyátmá*) the superintending soul. Other deities belonging to those several regions are portions of the (three) gods; for they are variously named and described, on account of their different operations, but (in fact) there is only one deity, the great soul (*Mahán A'tmá*). He is called the sun; for he is the soul of all beings; and that is declared by the sage—'The sun is the soul of (*jagat*) what moves, and of (*tasthush*) that which is fixed. Other deities are portions of him; and that is expressly declared by the text. The wise call fire Indra, Mitra, and Varuṇa," etc.[2]

"The subjects and uses of the prayers contained in the Veda differ more than the deities which are invoked, or the titles by which they are addressed. Every line is replete with allusions to mythology and to the Indian notions of the divine nature and the celestial spirits. For the innumerable ceremonies to be performed by a householder, and still more for those endless rites enjoined on hermits and ascetics, a choice of prayers is offered in every stage of the celebration. The various and repeated sacrifices with fire, and drinking of the milky juice of the Moon plant, or acid asclepias (*soma-latá*), furnish abun-

[1] ओम, the mystic name of the deity, prefacing all the prayers and most of the writings of the Hindús. It is composed of three letters, viz. अ, a name of Vishṇu, उ of S'iva, and म of Brahma. It therefore implies the Indian Triad, and expresses three in one.

[2] This passage of the *Anukramaṇí* is partly abridged from the *Nirukta*, and partly taken from the Bráhmaṇa of the Vedas.

dant occasion for numerous prayers, adapted to the many stages of those religious rites."[1]

The third book of the Ṛig-veda (distributed into five chapters) contains invocations by Viśvámitra. The last hymn in this book consists of six prayers, one of which contains the celebrated *Gáyatrí* (or verse consisting of eight syllables), as follows: "This new and excellent praise of thee, O splendid playful sun, is offered by us to thee. Be gratified by this my speech. Approach this craving mind, as a fond man seeks a woman. May that sun (Pushan), who contemplates and looks into all worlds, be our protection. Let us meditate on the adorable light of the divine rules (*Savitra*); may it guide our intellects. Desirous of food, we solicit the gift of the splendid sun (*Savitri*), who should be studiously worshipped. Venerable men, guided by the understanding, salute the divine sun with oblations and praise."[2]

(*b.*) *The Bráhmaṇa of the Ṛig-veda.*—The second part of the Ṛig-veda consists of the Bráhmaṇa (or precepts). The Aitereya Bráhmaṇa is divided into eight books (*Panjiká*) each containing five chapters or lectures (*Adhyáya*) and subdivided into an unequal number of sections (*Khaṇḍas*), amounting in the whole to 285. The work is partly in prose, but for most part in verse. It treats chiefly of sacrifices to be performed by kings, and of the consecration of kings, etc. This latter ceremony was per-

[1] Colebrooke's Essay on the Vedas. As. Res. vol. viii.

[2] There are four *Gáyatrís*, according to the four Vedas, intended for the exclusive use of Bráhmans, who believe that no S'údra can repeat them without drawing on himself signal punishment from heaven. The most common in use is in these words. "*Om*, earth, sky, heavens! We meditate on that adorable light of the resplendent sun; may it direct our intellects!"

formed by pouring on their heads, while seated on a throne prepared for the purpose, water mixed with honey, clarified butter (*ghṛita*), and spirituous liquors (*madhu*), as well as two sorts of grass, and the sprouts of corn. This ceremony, called *abhisheka* (अभिषेक) "sprinkling," or "anointing," is also celebrated on divers occasions as parts of the rites belonging to certain solemn sacrifices. The mode of its celebration forms the subject of the second chapter of the eighth book, which contains an instance (not singular in the Vedas) of a disquisition, or a difference of opinion among inspired authors.

The thirty-eighth chapter describes a supposed consecration of Indra, when elected by the gods to be their king. It consists of similar, but more solemn rites, including, among other peculiarities, a fanciful construction of his throne with texts of the Veda; besides a repetition of the ceremony in various regions, to ensure universal dominion. This last part contains many geographical allusions.

The fortieth, and last chapter of the Aitereya Bráhmaṇa, relates to the benefit of entertaining a *Purohita*, or appointed priest; the selection of a proper person for that office, and the mode of his appointment by the king, together with the functions to be discharged by him. The last chapter describes rites to be performed, under the direction of such a priest, for the destruction of the king's enemies.

(*c.*) *The Araṇyaka and Upanishads of the Ṛig-veda.*—The Upanishads are the argumentative sections of the Veda, sometimes entitled the Vedánta. Some of these

tracts are portions of the Bráhmaṇa, properly so called, others are found only in detached forms, and one is part of a Sanhita itself.

These constitute the third part of the Ṛig-veda. The Aitereya Áraṇyaka comprises eighteen chapters or lectures, unequally distributed in five books. The second, which is the longest, for it contains seven lectures, forms, with the third, an Upanishad of this Veda, entitled the *Bahvrich Bráhmaṇa Upanishad*, or more commonly the *Aitereya*, as the composition or revelation made to a sage so named. The four last lectures of that second Áraṇyaka are particularly consonant with the theological doctrines of the Vedántists, and are accordingly considered by theologians of that school as the proper Aitereya Upanishad.

This work speaks of the creation of the universe by the self-existent and all pervading *soul* (Paramátmá) or Brahma. First, the regions above the visible heavens, the atmosphere, the earth, and waters are created. Then God, to rule these various regions. Then food for all beings. The efforts of the primeval man to seize food, which was embodied in form, are described. After this is explained the mode in which the universal soul penetrated the man. Pro-creation is then described, and the whole is concluded by a disquisition on the nature of the soul.

The Kaushítika Bráhmaṇa is another Upanishad. This contains two dialogues; one in which Indra instructs Pratardana in theology, and another in which Ajátasatru, king of Kási (Benáres), communicates divine knowledge to a priest named Báláki.

2.—Of the Yajur-Veda, or Adhvaryu.

The Yajus, or Adhvaryu, consists of two different Vedas, the white and the black, which have each separately branched out into various Śákhás.[1]

To explain the names by which both are distinguished, it is necessary to notice a legend which is gravely related in the Puráṇas, and the commentaries on the Vedas.

The Yajus, in its original form, was at first taught by Vaiśampáyana to twenty-seven pupils. At this time, having instructed Yájnavalkya, he appointed him to teach the Veda to other disciples. But being afterwards offended with him, the resentful preceptor made him disgorge the science he had learned in a tangible form. The rest of Vaiśampáyana's disciples, receiving his command to pick up the disgorged Veda, assumed the form of partridges, and swallowed these texts, which were soiled and for this reason termed "black" (कृष्ण, kṛishṇa). This Veda is also, and more commonly, called the *Taittiriya*, from *tittiri* (तित्तिरि) "a partridge," and it contains twenty-seven Śákhás according to the number of Vaiśampáyana's pupils. Yájnavalkya, overwhelmed with sorrow, had recourse to the sun, from which he received a new revelation of the Yajus, which is called "white" (शुक्ल śukla). There is, however, a more rational account of the origin of these two Vedas, given in the *Anukramaṇi*, or Index, to the black Yajus.

The Yajur-veda relates chiefly to oblations and sacrifices, as the name itself implies, which is derived from *yaj*

[1] शाखा "a branch."

(यज), "to worship." It contains instructions respecting religious exercises, the castes, feasts, purifications, expiations, pilgrimages, gifts, various sacrifices, the requisite qualifications in animals to be offered, the building of temples, the usual ceremonies at the births, marriages, and deaths, of men of all ranks, etc. Many of the hymns and detached portions of the Veda have been translated by Mr. Colebrooke, Sir William Jones, Dr. Carey, and others.

The Vájasaneyí, or *white Yajus*, is the shortest of the Vedas, so far as respects the first and principal part, viz., the *mantras*.

(*a*) *The Sanhitá of the Yajur.*—The *Sanhitá* of this Veda is comprised in forty lecturs (*adhyáya*), unequally divided into numerous short sections (*khaṇḍaka* or *káṇḍiká*), each of which, in general, constitutes a prayer or *Mantra*. It is also divided, like the Ṛig-veda into *anuvákas* (chapters). The number of these appears to be 286; the number of sections or verses is nearly two thousand (1987); but this includes many repetitions of the same text in divers places. The *Adhyáyás* are very unequal, containing from 13 to 117 sections (*káṇḍiká*).

The *black Yajus* is more copious as regards the Mantras, than the *white*, but less so than the Ṛig-veda.

Its *Sanhitá* is arranged in seven books (*Ashṭaka* or *káṇḍa*) containing from five to eight lectures or chapters (*Adhyáya, Praśna*, or *Prapáṭhaka*). Each of these is sub divided into sections (*Anuváka*), which are equally distributed in the third and sixth books, but unequally in the rest. The whole number exceeds 650. No admittedly human authors were noticed by Colebrooke in this Veda.

Nine entire Káṇḍas are ascribed to Prajápati (the lord of creatures); as many to the moon, seven to Agni (or fire), and sixteen to all the gods. Many of the topics are the same as those of the white Yajus, but differently placed and differently treated.

(*b*) *The Bráhmaṇa and Upanishads of the Yajus.*—The fortieth and last chapter of this Veda is an Upanishad, called Isávásyam, which has been translated by Sir William Jones. A part of this Upanishad, the Ukada Araṇyaka, together with a commentary on the same by Sankara Áchárya, is now in the library of the Asiatic Society of London.

The Satapatha Brahmáṇa is more copious than the collection of prayers (the *Sanhitá*), but the same order is followed in both.

The Vṛihadáraṇyaka, which constitutes the fourteenth book, is the conclusion of the white Yajus. This forms the Vṛihad Upanishad. In it we have an account of Viráj (विराज्), the first cause, dividing his own substance into male and female of every creature, from man to the lowest animal.

In the second part of the Bráhmaṇa of the black Veda, religious observances are described. Its Upanishads are two, the Taittiríyaka and the Naráyaṇa. Other Śákhás have other Upanishads, as the Maitrayaṇi, Kaṭha, and Śwetáśvatara.

The Jesuits forged a modern imitation of this Veda, called the Ezur Vedam. Copies of three other Vedas in Sanskṛit, written in the Roman character and in French, were found among the manuscripts of the Catholic mis-

sionary at Pondicherry (M. Barthelmy) where the one in question was discovered. A copy of the Ezur Vedam was brought from India, and presented to Voltaire, who sent it, in 1761, to the Royal Library of France. The forgery which had been manufactured at the instigation of the Jesuits (it is said by Father Roberto de Nobili, in the seventeenth century), has been ably exposed in an article by the late F. Ellis, Esq., contained in the Transactions of the Literary Society of Bombay.

3.—Of the Sáma-Veda.

This Veda, so called from *Sáman*, a prayer arranged for singing, consists of more than 1,000 *Sanhitás*. A peculiar degree of holiness seems to be attached to it by the Hindús, it being supposed that the perusal of it is destructive of sin.

The prayers (*Mantras*) belonging to it are composed in metre, and intended to be chanted.

The principal, if not the first part of the Sáma-veda, is that entitled *A'rchika*. It comprises prayers arranged in six chapters (*Prapáṭhaka*) subdivided into half-chapters, and into sections (*daśatí*), ten in each chapter, and usually containing exactly ten verses each. The same collection of prayers, in the same order, but prepared for chanting, is distributed in seventeen chapters, under the title of *Grámageya-gána*.

Another portion of the Sáma-Veda, arranged for chanting, bears the title of *A'raṇya-gána*, and is subdivided in the same manner as the *A'rchika*.

There are four *Bráhmaṇas* of this Veda, received by four different schools. One is denominated *Shaḍvinśa*, probably from its containing twenty-six chapters. Another is called the *Adbhúta-Bráhmaṇa*. But the best known is that entitled the *Tándya*, and an exposition of it by *Sáyanáchárya*. Its principal *Upanishad* is the Chhandogya, divided into eight chapters. Another is called the *Kena Upanishad*. These works are disquisitions on abstruse and mystical theology. The *Kena* has been translated by Rámmohan Ráy.

4.—Of the Atharva-Veda.

Several scholars, learned in Indian literature, have supposed the fourth Veda, from its more modern dialect, to be of less authority than the others, and will only acknowledge the first three to be genuine. "Passages of the Indian Scripture itself," says Colebrooke, "seem to support the inference, for the fourth Veda is not mentioned in the enumeration given in the white Yajush, nor in the following text quoted from the Śástras by the commentator on the *Ṛich*. "The Ṛig-veda originated from fire, the Yajur-Veda from air, and the Sáma-Veda from the sun." Hence some hold the *Atharvan* to be only a supplement to the others. The popular dictionary, Amára Singha, notices only three Vedas, and mentions the Atharvan without calling it one.

The *Sanhitá*, or collection of prayers and invocations, belonging to the *Atharvaṇa*, is comprised in twenty books (*káṇḍa*) subdivided into sections (*anuváka*), hymns (*súkta*), and verses (*ṛich*). The number of verses is stated as

6015; of sections, above 100; and the hymns amount to more than 760.

The Atharvan contains many forms of imprecations for the destruction of enemies. But it also comprises a number of prayers for safety and for averting calamities, as well as hymns to the gods with prayers to be used at solemn rites and religious exercises, excepting such as are named *Yajna*. The most remarkable part of the *Atharvan* consists of theological treatises, entitled *Upanishads*, which are appendant on it. They are computed as fifty-two in number, but in this reckoning different parts of a single tract are considered as distinct Upanishads. Four of such treatises, comprising eight Upanishads, together with six of those before described as appertaining to other Vedas, are perpetually cited in dissertations on the Vedánta. Others are more sparingly, or not at all, quoted.

The *Gopatha Bráhmaṇa* appears to belong to the second part of this Veda. The first chapter traces the origin of the universe from Brahma; and it appears from the fourth section of this chapter that Atharvan is considered as a Prajápati (or king) appointed by Brahma to create and protect subordinate beings.

In the fifth chapter several remarkable passages, identifying the primeval person (*Purusha*) with the year (*Samvatsara*), convey marked allusions to the calendar.

§ 6. *Concluding Remarks on the Vedas.*

The genuineness of the Vedas in general has been fully proved by Colebrooke and others; that is, that they are

the same compositions, which under the title of Veda, have been revered by Hindus for hundreds, if not for thousands of years. From this opinion, however, are excepted the detached Upanishads, which are not received into the best collections of fifty-two theological tracts, belonging to the Atharva-veda; and even some of those which are there inserted. Two of these Upanishads are particularly suspicious, viz., the Ráma Tápaníya and the Gopál Tápaníya, from the well-known comparatively recent data of the worship of Ráma and Kṛishṇa. So also every Upanishad that strongly favours the doctrines of these sects, may be rejected as liable to much suspicion.

The Puráṇas relate multitudes of stories, which show what holy men these Vedic authors were. Thus Vyása himself was illegitimate, and lived with his brother's wife, by whom he had two children. Vasishṭha cursed his hundred children and degraded them to the rank of *Chandálas*. In the Ṛig-veda is given a hymn repeated by the sage to stop the barking of a dog while he was breaking into a house to steal grain. Gautama cursed his wife for a criminal intrigue with Indra, and afterwards received her again; and Bhṛigu murdered his own mother by cutting off her head.

The writers of the Vedas, too, disagree among themselves, while the mythology there taught is no better than that of the Puráṇas. The natural philosophy of the Vedas is also ridiculous, and in speaking of the origin of things, they equal the Puráṇas in indelicacy and absurdity.

The killing the inhabitants of the "three worlds" and

eating food with a person of inferior caste, are esteemed of equal magnitude by *Manu*, "the great grandson of Brahma, the first created of beings, and the holiest of legislators."

§ 7. *Periodical Distribution of Vedic Literature.*

Professor Max Müller[1] divides what he calls the *Vedic age* into four periods, viz., (1) the *Chhandas*, (2) the *Mantra*, (3) the *Bráhmaṇa*, and (4) the *Sútra* periods; the last-named forming the connecting link between the Vedic and the later Sanskṛit. He excludes from the Vedic age such works as the Mahábhárata, Rámáyaṇa, Manu's Dharma Śástra, the Puráṇas, and all the Darśanas and Śástras generally, as later productions.

"Another important division of Vedic works must be always borne in mind, viz., *Śruti*[2] (revelation) and *Smṛiti*[3] (tradition). To the Śruti belong the Mantras and Bráhmaṇas. The Smṛiti includes not only Sútras, but also Śloka works, such as the laws of Manu, Yájnavalkya, and Paráśara, which sometimes are called *the* Smṛitis, in the plural. Most of these, if not all, are founded on Sútras, but the texts of the Sútras have been mostly superseded by these later metrical paraphrases.

"The *Smṛiti* has no independent authority, but derives

[1] In his "History of Ancient Sanskṛit Literature," from which valuable and erudite work the contents of this section have been extracted, though in a condensed form, mostly in the very words of the learned author.

[2] श्रुति "that which has been heard."

[3] स्मृति "that which has been remembered."

its sanction from its intimate connection with the Śruti. For, as Kumárila remarks, 'Recollection is knowledge, the object of which is some previous knowledge; and if Manu and other authors of Smṛitis had not originally been in possession of authoritative knowledge, it would be impossible to appeal to their recollection as an authority.' Accordingly, there is no passage in the Veda to warrant the authority of Smṛiti."

1.—Literature of the Chhandas Period.

"The Sútra, Bráhmaṇa, and Mantra periods of Vedic literature, all point to some earlier age which gave birth to the poetry of the early Ṛishis. There was a time, doubtless, when the songs which were collected with such careful zeal in the Mantra period, commented on with such elaborate pedantry during the Bráhmaṇa period, and examined and analysed with such minute exactness during the Sútra period, lived and were understood without any effort by a simple and pious race. There was a time when the sacrifices, which afterwards became so bewildering a system of ceremonies, were dictated by the free impulse of the human heart, by a yearning to render thanks to some Unknown Being, and to repay in words and deeds a debt of gratitude, accumulated from the first breath of life—a time when the poet was the leader, the king and priest of his family or tribe; listened to and looked up to as better, nobler and wiser than the rest, and as a being nearer to the gods in proportion as he was raised above the common level of mankind." Such men were at once teachers, law-

givers, poets and priests. Their teaching, poetry, and religion, simple and crude as they are, possess a peculiar charm, as spontaneous, original and truthful.

"The greater portion of what we now possess of Vedic poetry must be ascribed to the Mantra (or Secondary) period; but there still remains enough to give us an idea of an earlier race of Vedic poets. Even those earliest specimens of Vedic composition, however, belong clearly, as Bunsen remarks, to the modern history of the human race. Ages must have passed before the *grammatical* texture of the Vedic Sanskṛit could have assumed the consistency and regularity which it shows throughout. The same applies to the *religion* of the Veda. The earliest periods of its historic growth must have passed away long before the Ṛishis of India could have worshipped their *Devas*, or 'bright beings,' with sacred hymns and invocations. But we should look in vain in the literature of Greece or Rome, or of any other Aryan nation, for documents from which to study that interesting chapter in the history of mankind—the transition from a natural into an artificial religion—so full and valuable as we possess them in the Veda."

The Chhandas period, interesting as it is in a philosophical point of view, is represented by a very limited literature. Several specimens of hymns to the gods, etc., are given by Max Müller, such as to Varuṇa (οὐρανός), Agni (fire), Indra (the king of the gods), the horse (Aśwa), the dawn (Ushas), etc., and one to the *Vis've Devas*, or "all the gods." But, in more than one of these hymns, a belief in only *one* Supreme Divine Being (Mono-

theism), though worshipped under various names, is clearly expressed in verses which the Vedantists frequently quote, and indeed have incorporated in their Upanishads. Some of the hymns (especially those of a philosophical cast) are doubtless comparatively modern and may be assigned to the Mantra period, at latest; but those which belong clearly to an earlier date were probably composed between 1000 and 1200 B.C., which Max Müller thinks should be assigned to the Chhandas period.

2.—Productions of the Mantra Period.

"The only document we have in which we can study the character of the times previous to the Bráhmaṇa period is the *Ṛig-veda Sanhitá.* The other two Sanhitás (viz. of the Yajur-veda and the Sáma-veda) were in truth, what they have been called, the 'attendants of the Ṛig-veda.' The Bráhmaṇas presuppose the *Trayí-Vidyá,* the 'threefold knowledge,' or the threefold Veda; but that again presupposes one Veda, and that the Ṛig-veda. It belongs to a period previous to the complete ascendancy of the Bráhmaṇas, and before the threefold ceremonial had been worked out in all its details. And yet there is some system, some priestly influence, clearly distinguishable in that collection also. The ten books of the Ṛig-veda stand before us as separate collections, each belonging to one of the ancient families of India, but there are traces in them of one superintending spirit. Eight out of the ten *Maṇḍalas* begin with hymns addressed to *Agni,* and these, with one exception, are invariably followed by hymns addressed to *Indra.*

This cannot be the result of mere accident, but must have been from previous agreement, and it leads us to conclude that the Maṇḍalas were not made independently by different families, but were collections carried out *simultaneously* in different localities under the supervision of *one central authority.*"

Max Müller fixes the probable chronological limits of the Mantra period between 800 and 1000 B.C.

3.—Works of the Bráhmaṇa Period.

(*a.*) *Of the Bráhmaṇas.*—It is difficult to give an exhaustive definition of what a Bráhmaṇa is. "They were Bráhmanic (*i.e.* theological) tracts, comprising the knowledge most valued by the Bráhmans, bearing partly on their sacred hymns, partly on the traditions and customs of the people. They profess to teach the performance of the sacrifice, but for the greater part are occupied with additional matter" chiefly connected with the Hindu faith and ceremonials. "A Bráhmaṇa," says Sáyaṇa in his Introduction to the Ṛig-Veda, "is twofold, containing either commandments (*vidhi*) or additional explanations (*arthaváda*)." The Veda consists of only two parts, the Mantras and the Bráhmaṇas; but the only particular in which the former can be distinguished from the latter is in their more peculiarly *sacrificial* character. Whatever part of the Veda is *not* a *Mantra*, therefore, is a *Bráhmaṇa*, whatever be its subject-matter. Although different portions of the Veda are often referred to under the designation of *Itihásas* (epic stories), *Puráṇas* (cosmo-

gonic stories), *Kalpas* (ceremonial rules), *Gáthas* (songs), *Nárásansis* (heroic poems), etc.—all these titles apply only to subdivisions of the Bráhmaṇas.

The number of the Bráhmaṇas, such as we possess them in MSS., is much smaller than we should have expected from the definition thus given above by Sáyaṇa. "If every Śákhá consisted of a Sanhitá and a Bráhmaṇa, the number of the old Bráhmaṇas must have been very considerable. It must not be supposed, however, that the Bráhmaṇas which belonged to the different Śákhás were works composed independently by different authors. On the contrary, as the Sanhitás of different Śákhás[1] were only different recensions of one and the same original collection of hymns, so the Bráhmaṇas, which were adopted by different Charaṇas[2] of the same Veda, must be considered not as so many independent works, but in most instances as merely different editions of the same common original."

"There was originally but one body of Bráhmaṇas for each of the three Vedas: for the Ṛig-veda, the Bráhmaṇas of the *Bahvṛichas;* for the Sáma-Veda, those of the *Chhandogas*; and for the Yajur-Veda, in its two forms, those of the *Taittirîyas* and the *Śatapatha-bráhmaṇa.* These works were not composed in metre, like the Sanhitás, and were therefore more exposed to alteration in the course of a long-continued oral tradition."

The Bráhmaṇa of the *Bahvṛichas* is contained in the

[1] शाखा *lit.* "a branch" (*i.e.* of the Veda considered as a tree) means sometimes "a division or part," sometimes "an edition or recension."

[2] चरण (*lit.* a foot, the root of a tree, a family or race); is sometimes used as synonymous with शाखा, at others as a particular Bráhmanical family or sect.

Śákhás of the *Aitareyins* and the *Kaushítakins*, which are still extant. It is evident however that, though we do not now possess them, there were other Śákhás of the Bahvṛichas which differed but little in the wording of their Bráhmaṇas. The Aitareya and Kaushítaki Bráhmaṇas differ from one another considerably in their *arrangement*, but not to any extent otherwise.

"In the Bráhmaṇas of the *Chhandogas* it is evident that, after the principal collection was made (called the *Praudha* or *Panchavinśa-bráhmaṇa, i.e.* consisting of twenty-five sections) a twenty-sixth was added, known by the name of the *Shaḍvinśa-bráhmaṇa*. This however, together with the Adbhúta-bráhmaṇa, must be of very modern date. It mentions not only temples, but images of gods which are said to laugh, to cry, to sing, to dance, to sweat, and to twinkle. These two (the *Praudha* and *Shaḍvinśa*) have long been supposed to be the only Bráhmaṇas of the Chhandogas; but it is a curious fact that whenever the Chhandoga-bráhmaṇas are quoted, their number is invariably fixed at eight, which are expressly named by Sáyaṇa." But besides the Sáma-vidhána-bráhmaṇa, which is well-known, we have only one MS. (now in the Bodleian Library) containing four small tracts with the titles of so many others mentioned by Sáyaṇa, making seven in all. The eighth was the Chhandoga-Upanishad. "With the exception of this and the Sáma-vidhána, which contains most important information on questions connected with Áchára, or customs, all the other tracts are of comparatively small importance."

"It is in the *Śatapatha-bráhmaṇa* that we can best observe

the gradual accumulation of various theological and ceremonial tracts which were to form the sacred code of a new Charaṇa. According to Indian traditions, Yájnavalkya Vájasaneya, the founder of the Charaṇa of the Vájasaneyins, was, if not the author, at least the first promulgator of the Sanhitá and Bráhmaṇa of the Charaṇa so called." He and his adherents were seceders from the followers of the *Adhvarya* or Yajur-veda, the sacred text of which school we possess in the *Taittiríya-veda.*

"The general name of the ancient Śákhás of the Yajur-veda is Charaka; and the Taittiríyas, therefore, together with the Kaṭhas and others, are called by the common title of Charaka-śákhás. This name (Charaka) is used in one of the Khilas (or 'supplements') of the Vájasaneyi-Sanhitá as a term of reproach," evidently from a feeling of animosity against the ancient schools of the Adhvaryus.

The chief difference between the Sanhitá and Bráhmaṇa of the Vájasaneyins and those of the Charakas consists in the division of Mantras and Bráhmaṇas, which is carried out more strictly in the works of the former school. "This was most likely the reason why the text of Yájnavalkya was called *Śukla Yajur-veda,* which is generally translated by the '*White* Yajur-veda.' But some commentators explain Śukla more correctly by *śuddha* ('cleared'), because in this new text the Mantras had been cleared and separated from the Bráhmaṇas, and thus the whole been rendered more lucid and intelligible. In opposition to this they suppose that the old text was called Kṛishṇa, or 'dark,' because in it the verses and rules are mixed together and less intelligible; or because the rules of the

Hotṛi-, as well as of the Adhvaryu-priests, were contained in it, which thus bewildered the mind of the student.

"In the new code of the Vájasaneyins the most important part was the Bráhmaṇa, the Sanhitá (which was probably a later production) being a mere collection of verses extracted and collected for the convenience of the officiating priest." In the code of the Bahvṛichas, the very opposite was the case. Here the Sanhitá existed long before the Bráhmaṇas, and it had diverged into Śákhás before the Bráhmaṇa of the Aitareyins was composed.

(*b.*) *Of the Bráhmaṇa- and Sútra-Charaṇas.*—"That different Bráhmaṇas existed before the great collective Bráhmaṇas were composed, is proved not only by the testimony of Páṇini, but by quotations in the Bráhmaṇas themselves. The original Charaṇas were not all rival sects, and it was natural that one Charaṇa should be ready to accept the Bráhmaṇas of another, if they contained additional traditions or precepts which seemed valuable. Thus we find the Bráhmaṇas of the Kaṭhas added to those of the Taittiríyas.

"What became of those numerous Bráhmaṇa-charaṇas which are quoted in the Bráhmaṇas and in the Sútras is not quite clear. Most likely they were absorbed or replaced by the more modern works, the *Sútra-charaṇas.* When the Sútras once came to be regarded as a part of the sacred canon, they gave rise to a large number of new Charaṇas." Most of the old Charaṇas were extinct shortly after the Sútra-period, and their works, as well as names, forgotten. In the Charaṇyaka Parisishta (a comparatively

late production) the names of the Charaṇas of the different Vedas are given.

Of the Ṛig-veda, five Charaṇas are mentioned. But while the names of several old Śákhás (such as the Aitareyins, the Kaushítakins, etc.) are omitted, the Áśvaláyanas, who are mentioned, must be considered as the founders of one of the latest Śákhás of that Veda.

The number of Śákhás of the *Yajur-veda* is stated as eighty-six. We have, first, the twelve Charaṇas comprehended under the common name of *Charakas*, including the *Maitráyaṇiyas*, which are subdivided into seven Charaṇas; next the *Taittirīyas*, subdivided into Aukhíyas and Kháṇḍikíyas; these last comprise five Charaṇas—making twenty-seven in all. Then follow the fifteen Śákhás of the *Vájasaneyins*. This brings the number only up to forty-two, or including the Vájasaneyins, forty-three, exactly half the stated number, eighty-six. Of even the names of the remaining Śákhás we have now no record.

The largest number of Śákhás is ascribed to the *Sáma-veda*. It is said to have been one thousand; but the greater part of them no longer exist. Of the *Atharva-veda* nine divisions are mentioned, but the names given are incomplete and corrupt.

It is impossible now to determine which of the Charaṇas owe their origin to Sútras, and which to Bráhmaṇas or Sanhitás. *Some* of them certainly existed previously to the Sútra-period, whilst others as evidently must be referred to the Bráhmaṇa-period, such, *e.g.*, as those ascribed to Yájnavalkya. Most likely the Sanhitá-charaṇas are restricted to the Ṛig-veda. It is certain, at least, that

no Bráhmaṇas belonging to any Veda were composed before the division of priests into Hotṛis, Udgátṛis and Adhvaryas had taken place. Before then there was but one collection of hymns, that of the Bahvṛichas; and it is among the Bahvṛichas only that we have any distinct traces of Sanhitá-charaṇas.

It is difficult to assign a distinctive meaning to the terms *Charaṇa* and *Śákhá*. By the latter, however, we may understand a particular book or recension of a work, while we should reserve the name of *Charaṇa* for those ideal successions, or fellowships, to which all belonged who read and received as their standard the same Śákhá.

We must distinguish, however, between a Charaṇa and a *Gotra*. "A Gotra, or Kula, means a family; and the number of families that had a right to figure in the Bráhmanic peerage of India was very considerable. The Bráhmans were proud of their ancestors, and preserved their memory with the most scrupulous care. Gotras existed among Kshatriyas and Vaiśyas, as well as among Bráhmans; but Charaṇas were confined to the priestly caste. Gotras depended on a real or imaginary community of blood; Charaṇas on the community of sacred texts. They were ideal fellowships, held together by ties more sacred in the eyes of a Bráhman than the mere ties of blood. Members of different Gotras might belong to the same Charaṇa. When the member of a Gotra became the founder of a new Charaṇa, that Charaṇa might bear the name of its founder and thus become *synonymous*, but not *identical*, with a Gotra.

"All Bráhmanic families who keep the sacred fire are

supposed to descend from the seven *Ṛishis* (or saints). These are: *Bhṛigu, Angiras, Viśvámitra, Vasishṭha, Káśyapa, Atri,* and *Agasti.*

"The real ancestors, however, are eight in number, viz. *Jamadagni, Gautama,* and *Bharadvája, Viśvámitra, Vasishṭha, Káśyapa, Atri,* and *Agastya.*

"The eight Gotras which descend from these Ṛishis are again sub-divided into forty-nine Gotras, and these forty-nine branch off into a still larger number of families. The names *gotra, vanśa, varga, paksha,* and *gaṇa* are all used in the same sense, to express the larger as well as smaller families, descended from the eight ancestral Ṛishis.

"A Bráhman, who keeps the sacrificial fire, is obliged by law to know to which of the forty-nine Gotras his own family belongs, and in consecrating his own fire he must invoke the ancestors who founded the Gotra of his family. Each of the Gotras claims one, two, three or five ancestors, and the names of these ancestors constitute the distinctive character of each Gotra. A list of these forms part of most of the Kalpa-sútras."

These lists had a practical bearing on two most important acts of ancient Bráhmanic society, viz. the *consecrating of the sacrificial fire,* and *marriage.*

"When the fire is to be consecrated, *Agni Havyaváhana,* the god who carries the libations to heaven, must be invoked. This invocation is called *pravara* (प्रवर),"* i.e.* "family," because when making it the consecrating priest had then to repeat the name of his ancestors. "Agni himself, or the fire, is called *A'rsheya* ("the offspring of the Ṛishis"), because the Ṛishis first lighted him at their

sacrifices. He is the Hotṛi as well as Adhvaryu among the gods, and is supposed to invite the gods to the sacrifice, and to carry himself the oblation to the seat of the immortals.

"To marry a woman belonging to the same *Gotra*, or having the same Pravara, was considered incest, and visited with severe penance. There are exceptions, however, to this rule among the Bhṛigus and Ángirasas." Three out of the thirteen Gotras of the Bhṛigus may intermarry.

The Bráhmaṇas represent a most interesting phase in the history of the Indian mind; but, judged by themselves as literary productions, they cannot be matched anywhere for pedantry and downright absurdity. Their general character is marked by shallow and insipid grandiloquence, by priestly conceit and antiquarian pedantry. They are not the work of only a few individuals. The most modern differ very little in style from the most ancient; but Max Müller considers that the Bráhmaṇa period extended over at least 200 years, viz., from about 600 to about 800 B.C.

"There is one work connected with the Bráhmaṇa period which deserves special mention, viz., the *Gopatha Bráhmaṇa*. This is the Bráhmaṇa of the *Brahma-veda*, the Veda of the *Artharvángiras'*, or the Bhṛigu-Angiras'. This Veda does not belong properly to the sacred literature of the Bráhmans, and though in later times it obtained the title of the Fourth Veda, there was originally a broad distinction between the magic formulas contained in it and the hymns of the Bahvṛichas, the Chhandogas, and the Adhvaryus." The Veda is generally spoken of by the

Bráhmans either as one, or as threefold, viz., the Ṛich, the Yajush, and the Sáman. "The duties of the *Hotṛi* priests are described in the *Ṛig-veda*, those of the *Adhvaryu* in the *Yajur*, and those of the *Udgátṛi* in the *Sáma-veda*. The duties of the Bráhman and the sacrifices are contained in all three. The *Atharva-veda*, on the contrary, is *not* used for the *sacrifice*, but only teaches how to appease, to bless, to curse, etc. But though the hymns of the Atharvans were not from the first looked upon as part of the sacred literature of the Bráhmans, the Bráhmaṇa of the Atharvans belongs clearly to the same literary period with the other Bráhmaṇas, and though it does not share the same authority with those of the three great Vedas, it is written in the same language and breathes the same spirit."

(*c.*) *Of the Áraṇyakas and Upanishads.* The Bráhmaṇas differ in style both from the Sútras and from the Mantras, and are supposed to have come into existence at a period intermediate between them. But as between the Sútras and the later Sanskṛit literature we shall find a connecting link in the writings known under the name of *Pariśiṣṭhas*, so, between the Bráhmaṇa and the Sútra periods, we meet with a class of works of intermediate dates, viz.: the *Áraṇyakas*, or "Treatises of the Forests." These were so called, as Sáyaṇa informs us, because they had to be read in the forest. "It might almost seem as if they were intended for the *Vanaprasthas* only, people who, after having performed all the duties of a student and a householder, retire from the world to the forest to end their days in the contemplation of the Deity. In several instances the Áraṇyakas form

part of the Bráhmaṇas, and they are thus made to share the authority of Śruti, or revelation. The most important Upanishads, which are full of philosophy and theology, form part of the Áraṇyakas, and (particularly in later times) the Áraṇyaka was considered the quintessence of the Vedas."

The Áraṇyakas pre-suppose the existence of the Bráhmaṇas, and may be considered as enlargements upon them. "The philosophical chapters, known by the name of *Upanishads*, are almost the only portion of Vedic literature which is extensively read to this day. They are supposed to contain the highest authority on which the various systems of philosophy in India rest. The founders of the various systems, if they have any pretensions to orthodoxy, invariably appeal to some passage in the Upanishads in order to substantiate their own reasonings." However, when none of the ancient Upanishads could be found to suit their purpose (liberal and conflicting as they often are), the founders of new sects had no scruple and no difficulty in composing new Upanishads of their own. This accounts for the large and ever increasing number of these treatises, the most modern of which seem now to enjoy the same authority as the really ancient and genuine. The original Upanishads had their places in the Bráhmaṇas and Áraṇyakas, but chiefly in the latter.

The etymology of the word *Upanishad* is doubtful. It seems, however, to signify *sitting down near* somebody, in order to listen, or to meditate and worship (from *upa*+*ni*+*sad*).

The names of the authors of the principal Upanishads

are unknown. There are but ten which are now generally studied in Bengal, viz., the Bṛihadáraṇyaka, the Aitareya, Chhándogya, Taittiríya, Íśa, Kena, Kaṭha, Praśna, Muṇḍaka, and Máṇḍúkya; which have all been printed. Rámmohan Ráy published several of them with notes and translations; and, more recently, an excellent edition of them all (both text and commentary), by Dr. Röer, has appeared in the volumes of the Bibliotheca Indica.

4.—Literature of the Sútra Period.

"The period of the *Sútra* literature of India extends from 600 to 200 B.C., during which the Vedángas, Anukrumaṇis, etc., were composed. This was posterior to the Mantra and Bráhmaṇa periods, and to that of the Vedas generally.

"The productions of the Sútra period form the connecting link between the Vedic and the later Sanskṛit literature. But whilst, on the one hand, we must place several works written in Sútras under the head of the post-Vedic or modern Sanskṛit, we also find others which must be considered as the last productions of the Vedic age, trespassing in a certain degree upon the frontiers of the later Sanskṛit.

"The word *Sútra* (सूत्र) literally means 'a string;' and all the works written in this style, on subjects the most various, are nothing but one uninterrupted string of short sentences, twisted together into the most concise form. Shortness is the great object of this style of composition, and it is a proverbial saying (taken from the Mahábháshya) amongst the Pandits, that 'an author rejoiceth in the economizing of half a short vowel as much as in the

birth of a son.' Every doctrine thus propounded, whether grammar, metre, law, or philosophy, is reduced to a mere skeleton. All the important points and joints of a system are laid open with the greatest precision and clearness, but there is nothing in these works like connection or development of ideas. 'Even the apparent simplicity of the design,' as Colebrooke remarks, 'vanishes in the perplexity of the structure. The endless pursuit of exceptions and limitations so disjoins the general precepts, that the reader cannot keep in view their intended connection and mutual relation. He wanders in an intricate maze, and the clew of the labyrinth is continually slipping from his hands." There is no life or meaning in these Sútras, except what either a teacher or running commentary, by which these works are usually accompanied, may impart to them. Many of these works go even further: they not only express their fundamental doctrines in this concise form of language, but they coin a new kind of language, by which they succeed in reducing the whole system of their tenets to mere algebraical formulas. The key to this system is generally given in separate Sútras, called *Paribháshá,* which a pupil must know by heart, or have always present before his eyes, if he is to advance one step in the reading of such works. But even then it would be impossible to arrive at any real understanding of the subject, without being also in possession of the laws of the so-called *Anuvṛitti* and *Nirvṛitti.*

"To explain the meaning of these technical words, we must remember that the Sútras generally begin by putting forward one proposition (Adhikára) which is never after-

wards repeated, but always to be understood, till a new subject of the same kind is introduced. After the statement of a subject, the author goes on by giving a first rule, which may extend its influence over the next following rules, whether these be restrictions or amplifications of it. These restrictive rules again exercise their influence to a certain extent over other rules, so that the whole becomes one continuous chain, each link of which is held and modified by others, itself holding to and modifying the rest. The influence of one rule over the others is called *Anuvṛitti*, its cessation *Nirvṛitti*. Without knowing the working of these two laws, which can only be learned from commentaries, the Sútras appear very much confused. This is particularly the case in those works where the so-called Mímánsa method of Púrva-paksha (reasons contrâ), Uttara-paksha (reasons pro) and Siddhánta (conclusion) is adopted. Here the concatenation of pros and cons is often so complicated, and the reasons on both sides defended by the same author with such seriousness, that we sometimes remain doubtful to which side the author himself leans, till we arrive at the end of the whole chapter.

"To introduce and to maintain such a species of literature was only possible with the Indian system of education, which consisted in little else except implanting these Sútras and other works into the tender memory of children, and afterwards explaining them by commentaries and glosses. An Indian pupil learns these Sútras of grammar, philosophy, or theology, by the same mechanical method which fixes in our minds the alphabet and the multiplication-table; and those who enter on a learned

career spend half their life in acquiring and practising them, until their memory is strengthened to such an unnatural degree, that they know by heart not only these Sútras, but also their commentaries, and commentaries upon commentaries. Instances of this are found among the learned in India up to the present day.

"The numerous Sútra works which we still possess, contain the quintessence of all the knowledge which the Bráhmans had accumulated during many centuries of study and meditation. Though they are the works of individuals, they owe to their authors little more than their form; and even that form was, most likely, the result of a long-continued system of traditional teaching, and not the invention of a few individuals.

"There is a great difference, according to the Hindús themselves, between a work composed previously to the Sútra period and a Sútra composition. The difference of style between a Bráhmaṇa and a Sútra work (with the exception of some Kalpa-Sútras) is most striking, though, as regards the grammatical forms, Vedic irregularities are, according to Sanskṛit grammarians, allowed in Sútras also. But there is a still more important difference besides that of style. Literary works belonging to the preceding periods, the Bráhmaṇas as well as the Mantras, are considered by Indian theologians as forming the Śruti, or divine revelation, in contradistinction to the Sútras and all the rest of their literature. In the dogmatical language of orthodox Hindús, the works which contain the Śruti have not been composed, but have only been seen or perceived by men, *i.e.* they have been revealed to them.

The Sútras, on the contrary, although based on the Śruti, and therefore in some instances also called Śrauta Sútras, are yet avowedly composed by human authors. Whenever they appear to be in contradiction with the Śruti, their authority is at once overruled, and only in cases where anterior evidence is wanting from the Śruti, can they have any claim to independent authority.

"This distinction has ever been the stronghold of the hierarchical pretensions of the Bráhmans. We can easily understand how a nation might be led to ascribe a superhuman origin to their ancient national poetry, particularly if consisting chiefly of prayers and hymns addressed to their gods. But the reason why the *prose* compositions of the Bráhmaṇas, which are evidently so much more modern than the Mantras, were allowed to participate in the name of Śruti, could only have been because it was from these theological compositions, and not from the simple old poetry of the hymns, that a supposed divine authority could be derived for the greater number of the ambitious claims of the Bráhmans. We can find no reason why the Sútras should not also have been ranked as Śruti, except the lateness of their date, if compared with the Bráhmaṇas, and still more with the Mantras."

The distinction between Śruti ("revelation") and Smṛiti ("tradition") had been established by the Bráhmans previously to the rise of Buddhism, and it was their claiming a divine origin for the Bráhmaṇas that mainly led to the schism and successful opposition of Buddha.

CHAPTER II.

ON THE DHARMA SÁSTRAS, OR SACRED SCRIPTURES, SUPPLEMENTARY TO THE VEDAS.

§ 1. *Generally Described.*

These belong partly to the Bráhmaṇa and partly to the Sútra periods of Sanskṛit literature, and consist of:

1.—The Vedánta (वेद्+अन्त, "end, object, or scope.")

Under this name there is an ancient work in Sanskṛit, by *Vyása,* or *Jaimini,* said to have been composed above two thousand years ago, and to contain an abstract, or *quintessence,* of all the Vedas united. This work is also known as the *Púrvá Mímánsá,* that is, the first or most ancient enquiry, in opposition to the *Uttará* or *Brahmá Mímánsá,* one of the Philosophical systems. The great authorities for its doctrine are the works called the *Vedánta Sútra* and the *Brahma Sútra.* The commentary on these by Sankara Áchárya[1] is the best. Rámmohan Ráy published a translation of the Vedánta into Bengálí, with an interesting preface, in 1815. For further remarks on the Vedánta and Mímánsá doctrines, see the account of these Darśanas under the "Philosophical systems."

[1] Placed by Colebrooke at the beginning of the 9th century.

2.—The Upa-Vedas (उप, "near, or joined to," + वेद).

These supplementary Vedas are said to be immediately deduced from the Vedas themselves. They are four in number.

The first, called the Áyus (आयुस् or आयुः "age"), is said to have been delivered by Brahma, Indra, Dhanvantarí and five other deities, and comprises the theory of diseases and medicines, with the practical methods of treating bodily disorders.

The second, viz., the *Gandharvva* (गन्धर्व "a celestial minstrel") a treatise on music, was composed by Bharata.

The third, called the *Dhanus* (धनुस् or धनु "a bow"), on the fabrication and use of arms and implements employed by the Kshatriya caste, was written by Viśvámitra.

The fourth, called the *Sthápatya* (स्थापत्य "guard of the women's apartments"), or the *Śilpa* (शिल्प "a mechanical art"), was revealed by Viśvámitra also, in various treatises on sixty-four mechanical arts, for the improvement of such as exercise them.

Of the more minute contents of the above works, we have as yet no accurate information. Indeed it is believed that they are now lost.

Upon Music, as forming part of the religion of the Hindús, there is a treatise by Sir William Jones.

3.—The Vedángas (वेदाङ्ग, "member of the Veda.")

These are considered as in some sense a subordinate part of the Vedas. Six sciences are treated of in them, viz.:—

1. *Śikshá* (शिक्षा),[1] or the science of pronunciation and articulation.
2. *Chhandas* (छन्दस्), prosody, by the Muní Pingala.
3. *Vyákaraṇa* (व्याकरण), or grammar, by three *Ṛishis.*
4. *Nirukta* (निरुक्त), or the explanation of difficult or obscure words and phrases that occur in the Vedas.
5. *Kalpa* (कल्प), an account of religious ceremonies.
6. *Jyotisha* (ज्योतिष), on astronomy or astrology, by Súrya.

4.—The Upángas (उपाङ्ग "additional limbs").

These are four in number, viz., the *Puráṇa,* or history; the *Nyáya,* or logic; the *Mimánsá,* or moral philosophy; and the *Dharma Śástra,* or jurisprudence.

§ 2. *Particular Description of the Vedángas.*

The Śikshá and Chhandas are considered necessary for reading the Veda; the Vyákaraṇa and Nirukta for understanding it; and the Jyotisha and Kalpa for employing it at sacrifices.

1. *The Śikshá.*—Max Müller thinks that the rules of *Śikshá* were formerly embodied in the work called the Taittiríya Áraṇyaka, and perhaps also in the Bráhmaṇas, though they afterwards lost their place there. This he accounts for by the appearance, subsequently, of more scientific treatises on the same subjects, treated more systematically, viz.:

(*a*) *The Prátiśákhyas.* The origin of these he thus

[1] A desiderative from शक् ("to be able"), meaning literally a "desire to know." Hence also, शास्ता, "a teacher."

describes: "During the Bráhmaṇa period the songs of the Veda were preserved by oral tradition only: and as the spoken language of India had advanced and left the idiom of the Veda behind as a sort of antique and sacred utterance, it was difficult to preserve the proper pronunciation of the sacred hymns without laying down certain rules on metre, accent, and pronunciation in general. The necessity, however, of such a provision could hardly have been felt until certain differences had actually arisen in different seats of Bráhmanic learning. Thus, when the attempt was made to prevent a further corruption, a certain number of local varieties in accent and pronunciation, and in the recital of the hymns, had actually crept in and become sanctioned by the tradition of different families and schools. We find in the Bráhmaṇas occasional mention of verses which, if improperly pronounced, become changed in meaning."

"In the *Prátiśákhyas*, the rules and exceptions of the old sacred dialect were first reduced to a system. The real object of the Prátiśákhyas was not to teach the grammar of the old sacred language; they are never called *Vyákaraṇas* (grammars), and it is only incidentally that they allude to strictly grammatical questions. The perfect phonetic system on which Páṇini's Grammar is built is no doubt taken from the Prátiśákhyas; but the source of Páṇini's strictly grammatical doctrines must be looked for elsewhere." This work, though ascribed to one author, must have required ages of observation and collection before its plan could be conceived or carried out by one individual.

(*b.*) The *Śákhás* were recensions of the different Vedas, and originally there appear to have been several of each Veda; but these differed from one another, not in the general arrangement of the *Sanhitá*, or collection of hymns, but merely in single words or phrases. In a few cases only, one Śákhá contains some hymns more than another. Only in a few instances have different Śákhás of the same Veda been preserved in manuscripts. Of the Ṛig-veda, for instance, only one MS. Śákhá is now extant, viz., the *Śákala-Śákhá*. Each *Śákhá* had probably its *Prátiśákhya*. Śaunaka's Prátiśákhya of the Śákala, being one of the latest compositions of the kind, was probably also the most perfect. Though only one Prátiśákhya belonging to each Veda has been found in MS., yet they all belong, not to one of the four Vedas in general, but to one Śákhá of each of them. Páṇini's *Śikshá* (rules of pronunciation) applies to all the Vedas in general. The Prátiśákhyas give these rules as applied to each Śákhá.

The term *Śákhá* (literally "branch") has been erroneously used by some writers in the sense of a "school," or of a "portion of the Veda." The proper meaning, however, says Max Müller, is "Traditional text (recension) of the Veda." "The word is sometimes applied to the three original *Sanhitás*, the Ṛig-veda, the Yajur-veda, and the Sáma-veda Sanhitá, in their relation to one another, and without any reference to subordinate Śákhás belonging to each of them. They may be called the original branches or the three stems of the Veda-tree, each of them branching off again in a number of other *Śákhás*. The 'branches,' as Kumárila says, have all the same root,

revelation (*Śruti*), and they bear all the same fruit, the sacrifice (*karman*). If otherwise, they would be different trees, not different branches. . . . . More frequently, however, Śákhá is used to signify the various editions, or, more properly, the various traditions, that branched off from each of the three original branches of the Veda. In this latter sense, *Śákhá* seems sometimes synonymous with *Charaṇa*. But there was originally an important difference in the meaning of these two terms."

(*c.*) *The Charaṇas.* Śákhá means originally a *literary work; Charaṇa,* a school or collection of readers. Accordingly we meet with such expressions as *Śákhám adhíte* (शाखाम् अधीते), "he reads a certain edition of the Veda," but never *Charaṇam adhíte* (चरणम् अधीते), "he reads a *Charaṇa.*"

"If Śákhá is sometimes used in the sense of Charaṇa or sect, this is because in India the Śákhás existed, in reality, not as written books, but only in the tradition of the Charaṇas, each member of a Charaṇa representing and embodying what, in our modern times, we should call the copy of a book. Women, even, are mentioned as belonging to a Charaṇa. A Śákhá, which is always a portion of the *Śruti,* cannot properly include *law books.* But followers of certain Śákhás might well, in the course of time, adopt a code of laws which, as it was binding on their Charaṇa only, would naturally go by the name of *their Charaṇa.* Thus the Prátiśákhyas also were called by the name of the Charaṇas, because they were the exclusive property of the readers of certain Śákhás, and even more so than the *Kuladharmas,* or family laws.

"As a Śákhá consisted of a Sanhitá as well as a Bráhmaṇa, differences in the *text* of the hymns, as well as in the Bráhmaṇas, might lead to the establishment of new Çharaṇas, founded as they were on sacred texts peculiar to themselves. But, although we cannot doubt that there was an original difference between Śákhá and Charaṇa, it is certain that these two words were frequently used synonymously, just as we may speak of the Jews when we mean the Old Testament, or of the Koran when we mean the Mahommedans."

(*d.*) *The Párshada and Parishads.* As the terms Śákhá and Charaṇa are frequently confounded, so also are those of Párshada and Prátiśákhya.

"Though every Prátiśákhya may be called a Párshada (*i.e.* a word belonging to a Parishad) not every Párshada can be called a Prátiśákhya. Amara (the great Hindú lexicographer) explains *Parishad* by *Sabhá* or *Goshṭhi*, "an assembly." But in Manu's code of laws, and elsewhere, we have the more definite application of the term. According to these writers, a Parishad ought to consist of twenty-one Bráhmans well versed in philosophy, theology, and law. It was such an assembly as should be competent to give decisions on all points on which the people generally might demand advice. That such Parishads or Bráhmanic settlements existed in olden times, is certain from our reading in the Vṛihadáraṇyaka, for instance, that "Swetaketu went to the Parishad of the Panchálas," and many similar passages. Parásara says, "Four, or even three able men from among the Bráhmans in a village, who know the Veda and keep the sacrificial fire, form a *Parishad.*"

"The real difference between a Charaṇa and a Parishad seems to be that the former signifies an ideal succession of teachers and pupils who learn and teach a certain branch of the Veda; while the latter means a settlement of Bráhmans, a community or college, to which members of any Charaṇa might belong. Thus the members of the same Charaṇa might belong to different Parishads, and of the same Parishad to different Charaṇas.

(*e.*) *The Kula-dharmas, or Law Books,* could not be called Prátiśákhyas, but they might claim the title of Charaṇas or Párshadas. "These *Dharma Śástras,* as we now possess them, betray their comparatively modern origin by their form and metre, and occasionally by their matter also. They were probably made up only in order to fill up the gap which had been occasioned by the loss of ancient law books. This loss was felt the more severely because the names of the old authors retained their celebrity, and were still quoted in common practice and courts of law. Large portions of the Kula-dharmas are written in Sútras, as might be expected in works contemporaneous with the Prátiśákhyas. It has been thought that the sources of Manu's, and other Dharma Śástras, must be looked for in the *Gṛihya-Sútras.* This is not quite correct. The Gṛihya-Sútras are concerned chiefly with the *Sanskáras,* or domestic sacraments, extending from the birth to the marriage of a man; and in so far only as these sacraments form a portion of the subjects treated of in the Dharma Śástras, the Gṛihya-Sútras might be considered as their original sources. By far the greater portion of these Dharma-Śástras, or codes of law, is taken up with Áchára,

i.e. laws, manners and customs, and especially the duties to be performed by an individual on his own behalf. They are of great importance for forming a correct view of the old state of society in India, and the loss of the larger number of them is greatly to be regretted."

"The Mánava-dharma-Śástra, the law book of the Mánavas, a subdivision of the sect of the Taittiríyas, or, as it is commonly called, the 'Laws of Manu,'[1] is almost the only work in Sanskṛit literature," observes Max Müller, "which, as yet, has not been assailed by those who doubt the antiquity of everything Indian. No historian has disproved its claim to that early date which had from the first been assigned to it by Sir William Jones. It must be confessed, however, that his proofs of the antiquity of this code cannot be considered as conclusive, and no sufficient arguments have been brought forward to substantiate any of the different dates ascribed to Manu, as the author of our Law-Book, which vary, according to different writers, from 880 to 1280 B.C."

2. *The Chhandas, or Prosody,* which is reckoned the second part of the Vedángas, stands very much in the same position as the Śikshá. Some names which have been afterwards adopted as the technical designations of metres, occur in some of the Mantras of the Ṛig-veda, and there are frequent allusions to metres in the Bráhmaṇas. What is said in the Bráhmaṇas, however, on this

[1] *Manu,* called also *Swayambhúva* (or the "self-existent") is affirmed in the *Puránas* to have been the son of *Brahmá,* and one of the earliest progenitors of mankind. He is said also to have been the preserver of the *Vedas* at the time of the Hindú deluge, and to have given an abstract of the contents of those books in the famous work known as the *Institutes of Manu,* first translated into English by Sir William Jones.

subject is in general so full of dogmatic and mystical ingredients as to be of scarcely any practical use. In the Áraṇyakas and Upanishads whole chapters are devoted to prosody. But it is in the Sútras of the Chhandas only that a real attempt has been made to arrange these archaic metres systematically.

"The work of Pingalanága on Chhandas, which is most frequently quoted under the title of Vedánga, does not pretend to be of greater antiquity than the *Mahábháshya*, if it be admitted that Patanjali, the author of this famous commentary on Páṇini, was the same as Pingala." This work is one of the latest that could possibly be included in the Sútra period, and to that it probably belonged. Pingala, at any rate, is quoted as an authority in the *Pariśishṭas*, a class of literature which does not seem to be separated from that period by a long interval.

Two other works on Chhandas (also, like Pingala's, not restricted to certain Śákhás, but intended for the Veda in general) are referred to by the commentator on the *Śákala-Prátiśákhya*, the one ascribed to *Yáska* and the other to *Saitava*. But neither work appears to be extant now.

3. *Vyákaraṇa, or Grammar*, forms the third Vedánga. According to Indian authors, this branch of Vedic learning would be represented by the grammar of Páṇini. But in that celebrated work "the rules which refer to Vedic grammar in particular, form only the exceptions to those which are applicable to the regular or classical language. Instead, therefore, of considering the third Vedánga doctrine as represented by grammarians *beginning with Páṇini* (पाणिन्यादयः), as Indian writers do, it would be more

correct to say that it is represented by the grammarians *ending* with Páṇini (पाणिन्यन्ताः). Páṇini's work, however, by its merits, acquired such a celebrity as to supersede almost all that had been written on the subject before him; so that, except the names and some particular rules of former grammarians, we have little left of this branch of literature, except what occurs occasionally in the Prátiśákhyas. And, by a comparison of Páṇini's Sútras with those of the Prátiśákhyas, it is evident that he largely availed himself of the works of his predecessors, frequently adopting their very expressions, though he quotes their names but rarely, and only as authorities for special rules. There are two separate treatises on grammatical subjects which belong to a period anterior to Páṇini, viz. the Sútras on the *Uṇádi* (उणादि) affixes, and the Sútras of *Śántanáchárya* on accents. The Uṇádi affixes are those by which nouns are formed from roots. They are so called because in the Sútras, as we now possess them, *uṇ* (उण्) is the first mentioned affix." We do not know by whom those Sútras were first composed. They seem to have been originally intended for the Veda only, but afterwards enlarged by the addition of rules for the formation of non-Veda (Bháshá) words. It is uncertain to what exact period the *Phiṭsútras of Śántana* belong."

4. *Nirukta, or Etymology,* is the fourth Vedánga. This, like the Vyákaraṇa, is represented by but one work, generally known by the name, *Yáska's Nirukta.* He seems to have been one of the last authors who embodied the etymological lexicography of Vedic terms (to which it exclusively refers) in one separate work. Other previous

Niruktáras (or authors of Niruktas) are mentioned by Yáska, some of whom must have been as famous as himself, and are likewise referred to in the Puráṇas. The Bráhmaṇas contain very rich materials for etymologies and synonymous expressions; and, with the exception of the Kalpa, no other Vedánga has a better claim than the Nirukta to be considered as founded on the Bráhmaṇas. *Yáska's Nirukta* (which is commonly distinguished by the name of Nighaṇṭu) and *Yáska's Commentary* on the Nirukta were two separate works, though often confounded. The Nirukta consists of three parts, viz., the *Naighaṇṭuka*, the *Naigama*, and the *Daivata*.

The word *Nighaṇṭu* applies to works where, for most part, synonymous terms are taught. Ten Nighaṇṭus are usually mentioned, including the works of Amara-Sinha, Vaijayantí, Haláyudha, etc. Hence the first part of Yáska's Nirukta is called *Naighaṇṭuka*, comprising the first three *Adhyáyas*. *Nigama* means Veda, and, as in the second part, words are taught which usually occur in the Veda only, the title of *Naigama* (the fourth Adhyáya) is given to it. The *Daivata* (the fifth Adhyáya) is so named from its treating of the gods (देवाः), viz., of the earth, of the air, and of the sky. The whole work, consisting of five Adhyáyas (or chapters) and three parts, is called *Nirukta* (निरुक्त), because the *meaning of words* is given there irrespective of anything else: from *nirvach*, "to explain."

5. *Kalpa, or the Ceremonial.*—This is the fifth and most complete of the Vedángas, for which we have not only the Bráhmaṇas of the different Vedas, but also their respective Sútras. "The Sútras contain the rules referring to the

Sacrifices, with the omission of all things which are not immediately connected with the performance of the ceremonial. They are more practical than the Bráhmaṇas, which, for most part, are taken up with mystical, historical, mythological, etymological, and theological discussions." Orthodox Brahmans do not admit that Bráhmaṇas and Sútras belong to the same class of literature. The former was *Śruti*, the latter *Smṛiti*. Originally a Bráhmaṇa was a theological tract, and was called so, not because it treated of the Bráhman, the Supreme Spirit, or of sacrificial prayers, but because it was composed by and for Bráhmans. These Bráhmaṇas were gradually collected in different families, or *Parishads*, and gave rise to greater works, which were equally called Bráhmaṇas. The Sútras were later compositions, in which the Bráhmaṇas were more systematically arranged.

"The Kalpa Sútras follow the same system as the Bráhmaṇas. They pre-suppose, however, not only the existence of three distinct collections of Bráhmaṇas, but of different Śákhás, or recensions, which in the course of time had branched off from each of them." The Kalpa Sútras were composed contemporaneously with Páṇini, and even after his time. They form a kind of grammar of the Vedic ceremonials, useful for the members of all Charaṇas, recording the duties of the different orders of priests, viz. the *Hotṛi*, *Adhvarya*, and *Udgátṛi*.

There were two other classes of Sútras, forming a sort of appendices to the Kalpa Sútras, and belonging to the same branch of literature with the Śrauta Sútras, but in distinction from them included under the title of Smárta

Sútras, as deriving their authority from *Smṛiti*, or immemorial tradition, the others being founded on the *Śruti*, *i.e.* the Mantras and Bráhmaṇas. These additional Sútras were called the *Gṛihya* and the *Sámayáchárika*. The Gṛihya Sútras describe the ceremonies to be performed by the married householder, chiefly for the benefit of his family. The Sámayáchárika rules were those to be observed by the rising generation, and which should regulate the various relations of every-day life. It is chiefly in the Sámayáchárika, or, as they are sometimes called, *Dharma Sútras*, that we have to look for the originals of the later metrical law books, such as *Manu*, *Yájnavalkya*, *Paráśara*, and the rest.

Gṛihya probably meant originally "the house," or "the family hearth," from *gṛiha*, "a house" (which, however, some Hindu commentators say means also "a wife"); and it was in opposition to the great sacrifices, for which several hearths were required (and therefore called *Vaitánika*), that the domestic ceremonies were called *Gṛihya*, as performed by means of the one domestic fire.

The *Sámayáchárika Sútras* are interesting on account of the light which they throw on the every-day life of early Brahmans.

6. *Jyotisha, or Astronomy.*—This was the sixth and last of the Vedángas. Its literature is very scanty, and the small treatise, usually quoted as "the Jyotisha," belongs to the same class of works as the *Śikshá*. Colebrooke speaks of different Jyotishas for each Veda, and he calls one, which has a commentary, the Jyotisha of the Ṛigveda. Among his MSS., however (at the East India

House), there is but one work of this kind. This tract is later than the Sútra period, and we possess as yet no work on ancient astronomy composed in the style of the early Sútras. The doctrines it propounds represent the earliest stage of Hindú astronomy. Its object, however, is not to teach that science, but merely to convey such knowledge of the heavenly bodies as was necessary for fixing the days and hours of the Vedic sacrifices. It was the establishment of a sacred calendar which, in India, as elsewhere, gave the first impulse to astronomical studies.

"The fact," as Max Müller observes, "that the name of the moon is the same in Sanskṛit, Greek, and German, and that it is derived from a root which originally means "to measure," shows that even before the separation of the Indo-European family, the moon had been looked upon as the chief means of measuring time. And the close connexion between the names of moon and month proves that a certain knowledge of lunar chronology existed during the same early period." In the Ṛig-veda allusion is even made to a thirteenth or intercalary month.

5.—The Pariśishṭas.

This is a class of works intimately connected with the Śútra period, although evidently of a somewhat later date than the Sútras, and, as the very name[1] implies, of secondary importance. They have, however, a character of their own, and they represent a distinct period of Hindú literature, which, though it shows clear traces of intellectual

[1] परिशिष्ट, "a supplement," παραλειπόμενα.

and literary degeneracy, is not to be altogether overlooked in a work like this.

Some of the Pariśishṭas profess to be composed by authors whose names, doubtless, belong to the Sútra period. Thus, Śaunaka is said to have been the author of the Charaṇavyáha, Kátyáyana of the Chhandoga-pariśishṭa, and Kuśika, known as the writer of the Átharvaṇa Sútras, is the reputed author of the Átharvaṇa-pariśishṭas also. The style of these compositions is less concise than that of the Sútras, resembling more that of the Bárhaddaivata and Ṛig-vidhána, works originally composed by Śaunaka, but handed down to us apparently in a more modern form. They do not, however, exhibit that monotonous uniformity which we find in the Dharma Śástra of Manu, or in the later Puráṇas. The simple Anushṭubh Śloka preponderates in them, and the metre is more regular than that of the Anushṭubh compositions of Śaunaka, the genuineness of which is less doubtful. The Pariśishṭas, therefore, seem to belong to the Vedic age, but may be considered as the very last outskirts of Vedic literature. There is a collection of Pariśishṭas for each Veda, eighteen being attributed to the Yajur-Veda, and seventy-four to the Átharvaṇa. The Ṛig- and Sáma-Vedas seem not to have had so many, but their number is uncertain. They are said to have been written in the form of dialogues, in a style similar to that of the Puráṇas. It is remarkable that Páṇini seems not to have known the Pariśishṭas even by name.

PART II.

PHILOSOPHICAL LITERATURE.

CHAPTER I.

ON THE SIX DARS'ANAS IN GENERAL, AND THE NYA'YA AND VAIS'ESHIKA IN PARTICULAR.[1]

§ 1. *The Schools Enumerated and Analysed.*

The Hindús have six schools or systems of Philosophy (दर्शन), viz., the *Nyáya, Vaiśeshika, Sánkhya, Yoga, Vedánta,* and *Mímánsá* Darśana.[2]

The Vaiśeshika being in some sort supplementary to the Nyáya, the two are familiarly spoken of as one collective system under the name of Nyáya; and as the case is

[1] The authorities chiefly quoted from, in this and two subsequent chapters, are "Ward on the Hindoos," and Dr. Ballantyne's prize essay "Christianity contrasted with Hindú Philosophy."

[2] It is the professed design of all the schools of Indian Philosophy to teach the method by which eternal beatitude (the supreme good) may be attained, either after death or before it. The path by which the soul is to arrive at this supreme felicity is *science*, or knowledge. The discovery, and the setting forth of the means by which this knowledge may be obtained, is the object of the various treatises and commentaries which Hindú Philosophy has produced. M. Cousin (in his "Cours de l'Histoire de la Philosophie") endeavours to trace among the Hindú Philosophers, the Sensualism, the Idealism, the Scepticism, the Fatalism, and the Mysticism of the ancient Grecian and modern European Schools.

somewhat similar with the two other pairs, it is customary to speak of Hindú Philosophy as being divisible into the *Nyáya*, the *Sánkhya*, and the *Vedánta* Schools. These three systems, if we follow the commentators, differ more in appearance than in reality, and hence they are, each in its degree, viewed with a certain amount of favour by orthodox Hindús. Their common bond of union is their implicit acceptance of the *Vedas*—as among Christians the Bible—which, however, they *explain differently*. In this respect, and on this ground, they unite in opposing *Buddhism*, which denies the authority of the Vedas.

These three systems differ from one another in the several points of view from which they regard the universe, —or things in general,—as standing in relation severally to *sensation*, *emotion*, and *intellection*.

"The *Naiyáyika*, founding on the fact that we have various *sensations*, enquires what, and how many, are the channels through which such varied knowledge flows in? Finding that there are five very different channels, he imagines five different externals adapted to these. Hence, his theory of the five elements—the aggregate of what the Nyáya regards as the causes of affliction.

"The *Sánkhya*, struck with the fact that we have *emotions*—with an eye to the question *whence* our impressions come—enquires their quality. Are they *pleasing*, *displeasing*, or *indifferent?* These three qualities constitute, for him, the external; and to their aggregate he gives the name of *Nature* (प्रकृति).

"With the Naiyáyika he agrees in wishing that we were well rid of all three, holding that things pleasing,

and things indifferent, are not less incompatible with man's chief end than things positively displeasing.

"Thus, while the *Nyáya* allows to the external a substantial existence, the *Sánkhya* admits its existence only as an aggregate of qualities. While both allow that it really (eternally and necessarily) exists.

"The *Vedántin*, rising above the question as to what is pleasing, displeasing, or indifferent, asks simply what *is* and what is *not*. The categories are here reduced to two —the Real and the Unreal. The categories of the Nyáya and the Sánkhya were merely scaffolding for reaching this pinnacle of Philosophy. The implied foundation was in all respects the same, viz., the *Veda*."[1]

Thus the Nyáya is conveniently introductory to the Sánkhya, and the Sánkhya to the Vedánta. And it is in this order that in Hindú schools, where all three are taught, the learner usually takes them up. The Nyáya is the *exoteric* doctrine, the Sánkhya a step nearer what is held as truth, and the Vedánta the *esoteric* doctrine, or the naked truth.

§ 2. *As to the Founder of the Nyáya School.*

The Nyáya system was originally concocted by Gautama, of whose personal history, however, but very little is known. From the Ramáyaṇa and the Puráṇas we learn that he was born at Himaláya, about the same time as Ṛáma, *i.e.*, at the commencement of the *Tretá* Yuga (or second age of the world); that he married Ahalyá, the

[1] Ballantyne's Essay.

daughter of Brahmá, and afterwards cursed her on account of criminal intercourse with Indra, the king of the gods. He is said to have lived as a very austere ascetic, first at Pryága (now Allahabad), then in a forest at Mithilá (Muttra), and latterly (after the repudiation of his wife) in the Himaláyan mountains. His son, Śatánanda, was priest to Janaka, King of Mithilá, the father of Sítá, the wife of Ráma. From the above statements we may see how little reliance can be placed on the historical veracity of the Puráṇas. These works assure us that Gautama, though he lived in the second or silver age, married a daughter of Brahmá; but they meet the anachronism by affirming that all the sages live through the four Yugas (the Satya, Tretá, Dwápas, and Kali), into which the Hindús divide the whole course of the world's existence.[1]

§ 3. *Of the Doctrines of the Nyáya School.*

"The *Nyáya* offers the sensational aspect of Hindú Philosophy. In saying this, it is not meant that the Nyáya confines itself to sensation, excluding emotion and intellection; nor that the other systems ignore the fact of sensation; but that the arrangement of this system has a more pointed regard to the fact of the five senses than the others have, and treats the external more frankly as a solid reality.

"The word Nyáya means 'propriety or fitness,' and the system undertakes to declare the *proper method* of arriving at that knowledge of the truth, the fruit of which, it

[1] Ward on the Hindús.

promises, is the chief end of man. The name is also used, in a more limited application, to denominate the proper method of setting forth *argument*. This has led to the practice of calling the Nyáya the '*Hindú Logic*,' a name which suggests a very inadequate conception of the scope of the system. The Nyáya system was delivered by Gautama in a set of aphorisms, so very concise, that they must, from the first, have been accompanied by a commentary, oral or written. The aphorisms of the several Hindú systems, in fact, appear designed, not so much to *communicate* the doctrine of the particular schools, as to *aid*, by the briefest possible suggestions, the memory of him to whom the doctrine shall have been *already* communicated. To this end they are in general admirably adapted. The sixty aphorisms, for example, which constitute the first of Gautama's Five Lectures, present a methodical summary of the whole system, while the first aphorism, again, of the sixty, presents a summary of these sixty. The first aphorism is as follows:—From knowledge of the truth in regard to evidence, the ascertainable, doubt, motive, example, dogma, confutation, ascertainment, disquisition, controversy, cavil, fallacy, perversion, futility, and occasion for rebuke,—there is the attainment of the *Summum Bonum*.

"In the next aphorism, it is declared how knowledge operates mediately in producing this result. 'Pain, birth, activity, fault, false notions,—since, on the successive departure of these in turn, there is the departure of the antecedent one, there is Beatitude.' That is to say, when *knowledge of the truth* is attained to, '*false notions*' depart;

on their departure, the '*fault*' of concerning one's-self about any external object ceases; thereupon the enlightened sage ceases to '*act*;' then, there being no *actions* that call for either reward or punishment, there is no occasion, after his death, for his being *born again* to receive reward or punishment; then, not being born again, so as to be liable to pain, there is no room for '*pain*,' and the absence of pain is the Nyáya conception of the *Summum Bonum*."

As to the *instruments* adapted to the acquisition of a knowledge of the truth, Gautama teaches that "proofs" (प्रमाणानि, *i.e.*, instruments of right knowledge), "are the senses, the recognition of signs, the recognition of likenesses, and speech (or testimony.)"

The *objects* in regard to which we have to obtain right knowledge, by means of the appropriate instruments, he enumerates as follows:—"Soul, body, sense, sense-object, knowledge, the mind, activity, fault, transmigration, fruit, pain, and beatitude,—these are the objects regarding which we are to seek for right knowledge." Here it is to be carefully observed that the *soul* is spoken of as an entirely different entity from the *mind*.[1] Dugald Stewart tells us that the mind can attend to only one thought at a time. Gautama, recognising the same fact, but speaking of the *known* invariably as the *soul*, accounts for the fact in question by assuming that there is an

[1] In the Hindú system, the soul (आत्मन्) is the self, and the mind (मनस्) is the organ or faculty, which, standing between the self and the deliverances of the senses—(as a minister between the monarch and the thousand simultaneous claims on his attention)—prevents the latter from crowding in confusedly, by presenting one thing at a time.

instrument, or internal organ, termed the *mind*, through which alone knowledge can reach the soul, and which, admitting only *one thought at a time*, the Naiyáyika inferred must be no larger than an *atom*.

"Pleasure, pain, desire, aversion, volition, and knowledge," says Gautama, "are that whereby we recognise soul (*átman*);" and, again, "the sign" (whereby we infer the existence) "of the mind" (*manas*) "is the not arising of cognitions" (in the soul) "simultaneously." Thus the *soul* may be practically regarded as corresponding to the thinking principle, and the *mind* (manas) to the faculty of attending to one, and only one, thing at a time; it being further to be kept in remembrance that the Naiyáyika reckons the mind to be a *substance* and not a *faculty*.[1]

"In the list of the objects regarding which right knowledge is to be obtained, the next, after *mind*, is *activity* (प्रवृत्ति). This is defined as 'that which originates the [utterance of the] voice, the [cognitions of the] understanding, and the [gestures of the] body.' This activity, we have seen under Aph. II., Gautama regards with an evil eye, as the cause of birth, which is the cause of pain, which it is the *summum bonum* to get permanently rid of.

"He further holds that it is through our own '*fault*' (दोष) that we are active; and he tells us that faults (or

[1] The "Substances" (द्रव्याणि *dravyáṇi*), according to the "*Tarka-Sangraha*," are just nine, viz. "Earth" (पृथिवी *prithivi*); "water," (अप् *ap*); "light" (तेजस् *tejas*); "air" (वायु *vdyu*); "ether" (आकाश *dkáśa*); "time" (काल *kála*); "place" (दिश् *diśa*); "soul" (आत्मन् *átman*); and "mind" (मनस् *manas*).

failings) have this characteristic, that they cause 'activity.' These faults are classed under the heads of affection (राग), aversion (द्वेष), and stolidity or delusion (मोह), each of which he regards as a fault or defect, inasmuch as it leads to actions, the recompense of which, whether good or evil, must be received in some birth, or state of mundane existence, to the postponement of the great end of entire emancipation."

The immediate obstacle to "emancipation" (मोक्षा *mokshá*, or अपवर्ग, *apavarga*), namely, "transmigration" (प्रेत्यभाव) *pretyabháva*, he next defines as "the arising again"[1] (पुनरुत्पत्ति) *punarutpatti*. "Pain" (दुःख) *duhkha*, he defines as "that which is characterised by uneasiness," and absolute deliverance therefrom is (अपवर्ग) "emancipation." This *summum bonum* is to be obtained by an abnegation of all action, good or bad.

§ 4. *Of the Vaiśeshika and its Author.*[2]

The founder of this school was Kaṇáda, a sage who is supposed to have lived at about the same period with Gautama. He is said to have resided, as a most austere ascetic, on Mount *Níla*, sustaining himself merely by almost invisible particles of grain. When his severe devotions had drawn down Vishṇu from Heaven to ask him to solicit some special blessing, he informed the god (so says the

[1] The term "*Pretyabhdva*" ("transmigration") is derived from (प्रेत्य *pretya*) "having died," and (भाव *bhdva*) "the becoming (born into the world again.)"

[2] Chiefly from Ward.

Padma Puráṇa) that he had only one favour to ask, viz., that he might have eyes in his feet, that he might not stumble on the road, but that, even in his pilgrimages, with his eyes closed, he might continue to meditate on Vishṇu. According to the Ṛig-Veda, he was a tall man, with a grey beard, his hair tied round his head like a turban, and his whole body withered with age and religious austerities.

Very little is known authentically about him personally, but the following is a brief summary of his doctrines:—

§ 5. *Outline of the System.*

Kaṇáda taught that the visible form of God was light; that when the desire of creation arose in the divine mind, he first gave existence to water, and then to innumerable worlds, floating on the waters like the Mundane egg; that in these primæval eggs water was contained, on which lay Vishṇu, and from whose navel issued a lotus, in which Brahmá was born; that Brahmá, receiving instructions from God, created the world, first from his mind, and then with the primary atoms; that spirit and animal life were separate substances.

§ 6. *The Vaiśeshika-Sútras.*

To him are attributed the *Vaiśeshika-Sútras,* which contain about 550 aphorisms, or sentences. These relate to seven subjects (*padarthas*), under the following distinct heads, viz.—1. *Things;* 2. *Qualities;* 3. *Actions;* 4. *Genus;*

5. *Species;* 6. The inseparable *Connection of Constituent Parts;* and 7. *Non-entity.*

After a long discussion of the different subjects included in this arrangement, Kaṇáda discourses on religion, riches, happiness, and final liberation. Having first explained the nature of religion, he then arranges the component parts of the universe, and, lastly, gives a discourse on the divine nature, which he divides into three heads: (1) that God is essentially possessed of wisdom (which, however, does not comprise the whole of his nature or character); (2) that He is the ever blessed and supremely happy; and (3) that in all His works and His will He is irresistible and omnipotent. Emancipation from matter he held to be inseparably connected with complete deliverance from sorrow, and the enjoyment of final bliss.

Several commentaries have been written, and are extant on the Sútras of Kaṇáda, of which the principal are a large one called the *Bháshya,* and a smaller one entitled the *Vaiśeshika Sútra-pushkara;* but the only work now read in Bengal which has any relation to the Vaiśeshika Philosophy is that of Viśva Nátha Siddhánta, which merely treats of the logical terms of this system, and of the Nyáya school. In the Nyáya Colleges of Bengal the students read that part of this work which relates to the Vaiśeshika system, and then proceed to study the Nyáya system itself.

§ 7. *Extracts from the Sútra-Pushkara.*

The following account of the system is taken from the *Sútra-Pushkara* commentary:—"On a certain occasion,

some of the disciples of Kaṇáda waited on the sage and enquired of him how they might obtain a knowledge of spirit. The sage resolved that he should first, in reply, give some instructions on religion, and then on those subjects or things connected with the practice of religion."

Kaṇáda defines religion thus—"Those ceremonies by the practice of which *Brahma-jnána* (or the knowledge of the divine nature) is obtained, and that by which all evil is for ever removed, we call religion."

Without a firm belief, the duties of religion can never be practised; and this belief must have something better than human testimony to rest on; and, therefore, for the establishment of religion in the earth, God has given the holy writings, and as these have a divine origin, the faith of men may properly rest on their testimony. For the Deity himself has no need of these writings,—they were designed for man, and it therefore becomes him to receive, with thankfulness, so important a gift.

But, in order to the practice of this religion, instruments are wanting, and this leads to the discussion of *things* (द्रव्य *dravya*), under which head are comprised precisely *nine* divisions, viz., earth, water, light, air, space, time, the points of the compass, spirit, and mind.

The sage next brings forward *qualities* (गुण *guṇa*) as being inherent in things, and made known by them, and these he makes to amount to twenty-four.

Out of "*things*" and "*qualities*" arise *actions* (कर्म्म *karmma*), and by the union of things and qualities, *actions* become known, and, accordingly, these are next discussed.

By the knowledge of the excellent fruits of good actions

(as those are connected with sacrifices, ablutions, gifts, etc.), when performed with a fixed and ardent mind, men are drawn to practise the duties of religion; and by a knowledge of the future evil consequences of certain actions (such as visiting forbidden places, committing injuries, eating forbidden fruit, etc.), men are deterred from those actions.

To things, qualities, and actions belong *existence* and *instability*. Cause and effect are then discussed, and proofs adduced of the existence of God, and of spirit in man distinct from the corporeal frame. An objector is adduced as urging that the body is a collection of *atoms* which contain a living principle, and that this living principle is not something separate from the body, but inherent in atoms, and therefore diffused through the whole body.

To this Kaṇáda replies,—"By this argument you deny the existence of inanimate matter, for, if atoms be animate, and this be an atom-formed world, then all matter must be life; for this is a settled maxim, that the nature of the cause is always seen in the effect. Why, then, do we not see matter possessed of life?" The objector says,—"The animating principle is there, but it remains in a concealed and latent state." Kaṇáda says,—"This proposition can never be established, since all mankind allow this distinction, that motion is an essential property of that which is animated; but in senseless matter motion is not found." The opponent refuses to admit the testimony of the multitude, that is, of "all mankind," who, he says, "are not capable of comprehending subtile essences." Kaṇáda replies,—"If you refuse assent to universal opinion, the

common proverb must be false that 'a hare has no horns, for it may have horns in a latent or concealed state."

Kaṇáda next attempts to prove, from the existence of anxiety arising from desire and aversion, the existence of a spirit separate from body or matter, since these emotions are excited by a perception of the good or evil arising from certain things, so that good is sought and evil is avoided. But this perception of the good and bad results of different actions, and the anxiety occasioned by this perception, to embrace that which produces good and avoid that which produces evil, are attributes of *spirit*. And as we find these perceptions and this anxiety existing in ourselves, we infer that they must exist in others, since they possess with us a common nature, and from thence we ascend up to a First Cause distinct from Matter.

The mode of matter and Spirit becoming united is next discussed. "When an animal soul, through having the consequences of good and evil actions attached to it, is about to assume human birth, it is united to a single atom, and to this others are added, till a regular body is formed. In cases where merit preponderates, an *excellent* body is constructed, and where demerit abounds an *inferior* body."

Atoms are globular, and they exist in a most subtile state. Their union, retaining their independence, is very wonderful. Their extension, as the consequence of union, is to be attributed to the effects of merit and demerit. Their bulk arises from accessions of atoms. One atom is invisible, and so are two; but when a third is added, the substance formed resembles a mote in the sun. In this congregated and dependent state, atoms are not eternal.

Atoms are uncreated, and are of four kinds, from which arise earth, water, light, and air. These remain "*distinct*"[1] till substances become visible. When the animal soul is to be united to a body, the atom to which it is to be united begins to be agitated,[2] till at length it becomes unfixed and separated from its former union, and then unites itself to the soul.

Objects too minute to be visible, are placed under the class of atoms, and everything diffused is called *mahat* (महत्[3]) *i.e.*, "great." Atoms and thought belong to the former, and the division of the points, time, space, and spirit are all denominated *mahat*. He who is possessed of the qualities belonging to *mahat* enjoys an affectionate relation to all things.

Some Hindú philosophers plead for the existence of innumerable minds in one individual. Others endeavour to establish the doctrine of five minds to agree with the senses. Kaṇáda contends for one reasoning faculty in each individual. The multitude of forms assumed by this one mind, says the sage, arises from its union with visible objects. Fire is one, but it assumes various colours from its connection with the varied properties of the combustibles which it consumes.

In the production of thought, the senses are the inferior

[1] विशेष *(Viśesha)*. This opinion as to the *distinctness* of the different kinds of atoms gave rise to the name of the sect, *Vaiśeshika*.

[2] The agitation in this case is attributed to the divine *Viśeshaśakti;* (विशेषशक्ति) *i.e.*, the *separate* (special, distinct) *energy of God*, as opposed to common (or ordinarily exercised) energy.

[3] From मह् "to increase."

helpers to spirit in the acquisition of knowledge; but mind is the chief helper. It is a single power, but is possessed of five faculties corresponding with the senses, by which its capacities are multiplied; but the opinion that each sense has a distinct power, called mind, is a mistake. When the mind retires to the tubular vessel called *medhya* (मेध्य) sleep ensues. When it retires into a particular part of this vessel called *puritati* (पुरीतती) profound sleep follows.

As to the *body*, Kaṇáda teaches (in opposition to various other theories which he combats) that it is composed of but *one* element, *earth*, and that water, air, light, and vacuum are mere adjuncts. To confirm this idea, he adds that *scent* is evidently the prevailing and only abiding quality of bodies. The other properties form, taste, sound, and touch, are subject to decay; but scent never leaves either a living or a dead body. Bodies are formed in the womb, in eggs, from seeds, and are raised by fermentation.

Desire is exacted by the hope of pleasure, and aversion by the fear of misfortune. They are ascribed to the influences of the actions of a former birth upon the present birth, for a child knows nothing of unchaste desires; he does not learn them of others; still, at a certain age, they rise in his mind. From whence, then, can they come, but from the baneful influences of the actions of former births.

Kaṇáda then decides a number of points respecting religious duties. In the pursuit of secular concerns, a person is not to expect the benefits peculiar to a future state. Nor in the duties connected with the invisible world are visible fruits to be sought. Invisible benefits

refer to the pleasures of heaven, and absorption in Brahmá. The duties that procure invisible benefits are such as bathing at holy places, fasting on holy days, the abstinence from sexual intercourse, the study of the Veda in the house of a divine teacher; after having given birth to a son, and passed the age of 50, becoming a hermit and practising asceticism in a forest; offering appointed sacrifices, etc. Actions are religious or otherwise, according to the motives which inspire the performers.

Liberation (मोक्ष *moksha*) is to be obtained by listening to the description of spirit contained in the *Śástrá*, by meditation, by the acquisition of the knowledge of *yoga* (asceticism), by perfect fixedness of mind and correct posture during the performance of *yoga*, by restraining the breath, by retaining in subjection the powers of the body and mind, and by the vision of spirit in the animal soul. Hence, future birth is wholly prevented, and all sorrow annihilated; and this is what is called *liberation*.

CHAPTER II.

OF THE SÁNKHYA AND YOGA SCHOOLS.

I.—The Sánkhya System.

§ 1. *Of its Author.*

The originator of this system was *Kapila.* He was a grandson of the renowned Sage *Manu* (through his mother *Deva Huti*), his father, *Karmada,* being reputed as one of the progenitors of mankind. He was born at *Pushkára,* and lived at *Ganga Ságar,* where he became greatly renowned as a sage and ascetic, being said to know all things, past, present, and to come, and to be able to accomplish whatever he wished. In the Bhágavat-Gíta he is spoken of as an incarnation of the God *Vishṇu,* for the express purpose of teaching the doctrines of the *Sánkhya* School as the means of enabling mankind to attain to eternal happiness in the future world.

Several works are attributed to him, including the "Kapila Sanghita," the "Sánkhya Sútras," the "Sánkhya Puráṇas," etc.

§ 2. *Outline of the Sánkhya System.*[1]

The Sánkhya makes a step in advance of the Nyáya by reducing the external from the category of *substance* to

[1] From Ballantyne's Essay.

that of *quality*. *Souls alone* are, in the Sánkhya, regarded as *substances;* whatever *affects* the soul being arranged under the head of a quality—1. pleasing; 2. displeasing; or 3. indifferent. This mode of viewing the universe may be designated the *emotional* view of things.

The word Sánkhya means "*numeral*, rational, or discriminative." The system promises beatitude as the reward of that discrimination which rightly distinguishes between soul and nature. The meaning to be attached to these two words will be explained presently.

The *Sánkhya* System was delivered by *Kapila* in a set of aphorisms no less concise than those of the *Nyáya*. He begins by defining the *chief end of Man*. His first aphorism is as follows:—"Now the complete cessation of pain, of three kinds, is the complete (or highest) end of man." By the three kinds of pain are meant—1. diseases, griefs, etc., which are intrinsic or inherent in the sufferer; 2. injuries from ordinary external things; and 3. injuries from things supernatural or meteorological. In his nineteenth aphorism, he declares that the bondage (बंध *bandha*) under which the soul, or individual man (पुरुष *purusha*), groans is due to its conjunction with nature प्रकृति *prakṛiti*); and this bondage is merely *seeming*, because soul is "ever essentially a pure and free intelligence."

In his fifty-ninth aphorism, he says again of the soul's bondage—"It is merely verbal, and not a reality, since it resides in [the soul's organ] the *mind* [and not in the soul or self];" on which the Hindú commentator remarks, —"That is to say, since bondage, etc., resides only in the mind (चित्त *chitta*), all this, as far as concerns the soul

[*purusha*], is merely *verbal*, because it is merely a *reflexion*, like the redness of a [pellucid] crystal [when a China rose is near it], but not a *reality*, with no false imputation like the redness of the China rose itself."[1]

Of *nature*, which thus, by conjunction, makes the soul *seem* to be in bondage when it is really *not*, he gives, in his sixty-second aphorism, the following account:—"Nature (प्रकृति *prakṛiti*) is the state of equipoise of goodness (सत्त्व *sattwa*), passion (रजस् *rajas*), and darkness (तमस् *tamas*); from nature [proceeds] intellect (महत् *mahat*), from intellect self-consciousness (अहङ्कार *ahankára*), from self-consciousness the five subtile elements (तन्मात्र *tanmátra*), and both sets [external and internal] of organs (इन्द्रिय *indriya*), and from the subtile elements the gross elements (स्थूलभूत *sthúla-bhúta*), [then, besides, there is] soul (पुरुष *purusha*); such is the class of twenty-five."

We may add further, that, in aphorism 105, we are told that "*experience* (भोग *bhoga*) [whether of pleasure or pain, liberation from both of which is desiderated], *ends with* [the discrimination of] *thought* [*i.e.*, soul as contra-distinguished from nature];" that *a plurality of souls* is asserted (in opposition to the *Vedánta*) in another aphorism (150), viz., "From the diverse allotment of birth, etc., the plurality of souls [is to be inferred];" and, finally, that the *Sánkhya* system explicitly repudiates the charge of *annihilation*, aphorism 47 declaring that, "In neither way

[1] This paradoxical conception of the soul in bondage, whilst not *really* so, may be illustrated by the case of Don Quixote hanging in the dark from the ledge of a supposed enormous precipice, and bound to hold on for his life till day-break, from not knowing that his toes were really within six inches of the ground.

[whether as a means or as an end] is this [viz., annihilation,] the soul's aim."

II.—The Yoga (or Pátanjalí) System.

§ 3. *Of its Author.*

The sage *Pátanjali* founded this school of philosophy. Little is known of his personal history. He is said to have been born in Ilávrita-Varsha, where his father (*Angira*) and mother (*Satí*) resided; and after his marriage with *Lolúpá*, whom he found on the north of Mount *Suméru*, in the hollow of a *vaṭa* (or Indian fig) tree, he is said to have lived as a mendicant devotee to a great age. Being insulted on one occasion by the inhabitants of *Bhoga-bhándára*, while engaged in his religious austerities, he is said to have reduced them to ashes by fire from his mouth.

§ 4. *Brief Summary of his Doctrines.*

He taught that the Divine Spirit and the soul of man are distinct: that the former is free from passion, but not the latter: that God is possessed of form [*ákár*], and capable of being seen by the true *Yogi* (*i.e.*, practiser of the *Yoga* rites and duties): that He is placable, glorious, the creator, the preserver, and the regenerator of all things: that the universe first arose from His will or command, and that He infused into the system a power of perpetual progression: that the truth of things was discoverable by the senses, by experience, comparison, and revelation: that some material things are unchanged and others changeable, and that the latter pass through six

changes, as birth, increase, etc.: that everything originates in the five elements, fire, water, etc.: that knowledge is of five sorts, certain, uncertain, etc.: that there are five kinds of men, viz., those who are governed by their passions, the wrathful, the benevolent, the pious, and those who are freed from worldly attachments: and, finally, that "emancipation" is to be obtained by the practise of *Yoga*, or perfect abstraction of mind.

Many of the doctrines of *Pythagoras* seem to bear a considerable resemblance with those of Pátanjalí.

The *Sútras*, entitled the *Pátanjala Darśaṇa*, comprise 198 lines. The sage *Véda Vyása* wrote a comment on this work, on which *Váchaspáti-Mishra* has given an explanatory treatise. A commentary on *Páṇini's Grammar*, and a medical work called *Rája-Mṛiganka* are also attributed to Pátanjalí.

§ 5. *Fuller Account of the System.*

Bhoja-Deva, King of Dharu, wrote a comment on the original *Pátanjala Darśaṇa*, from a translation of which we make the following extracts:—

The restraining of the mind, and confining it to internal meditations, is called *Yoga*. When the mind is thus confined within, it becomes assimilated to the Being whom it seeks to know; but when the mind is secularised, this Being takes the form of secularity (विषयत्वं). In the first case, the mind is singly and irrevocably fixed on God; in the second, it is restless, injurious, and voluptuous. In the former state, there is no sorrow; in the latter, there are five kinds of sorrow, arising, severally, from the *labour*

of seeking proofs of the reality of things, from *error*, from the *pursuit of shadows*, from heavy *sleep*, and from *recollection*.

The three evils, restlessness, injuriousness, and voluptuousness, may be prevented by fixing God in the mind, and by destroying desire.

This restraining and freeing the mind is called *Yoga*, of which there are two kinds, *sampragnáta* and *asampragnáta*.[1]

Sampragnáta is meditation on an object till the ideas connected with it are imprinted on the mind, and occupy all its powers. The proper objects of meditation are two—*Matter* and *Spirit*. (1). *Matter* assumes twenty-four forms (or is divided into twenty-four parts), viz., crude matter, the understanding, consciousness of personal identity, the qualities of the five primary elements, the eleven organs of sense, and the five primary elements. In these, either as the attribute or subject, are included quality, action, and kind (*guṇa, karma, vishesha*). (2). *Spirit* is one (*purusha, i.e.*, the masculine power.)

Sampragnáta is of four kinds,—1. Meditation on the distinction between *sound* and *substance* until the *Yogí* arrives at the conviction of the *non-distinction* between these two in reference to the Deity as a visible being. 2. Meditation on the Supreme Being in reference to *form*, as well as to time and place, till the *Yogí* is able to fix his meditations, without regard to form, time, or place. 3. Meditation on the Deity till the mind, in which *sattwa guṇa* prevails, is filled with joy, and till the powers of the understanding become abstracted, so that the distinction

[1] The first word intimates that the *Yogí* has obtained the knowledge of the Deity; and the second, that the *Yogí* is lost in the divine manifestation.

between matter and spirit is no longer recognised, and spirit alone is seen.[1] 4. Meditation till the Yogí becomes so far delivered from pride, that it exists only as a shadow in his mind, and the divine principle receives the strongest manifestation. This last state is called *kaivalya*, i.e., *absorption in* (or though the person is not separated *from*) *matter*.

At length the *Yogí* attains what is called *asampragnáta*, in which, if he be perfect in his abstraction, the very shadow of separate existence will be destroyed, visible objects will be completely extinguished, and spirit alone become manifest.

He who has attained the states called *videha* and *kaivalya*, after transmigration, finds himself in the same state of advancement towards abstraction, as when he quitted his former body. Those who die, without having attained to the state of *videha*, must, entering a new body, labour after a prepared mind, resolution, remembrance, and discrimination, which acquisitions (naturally succeeding and assisting one another) will be followed by the meditation called *Yoga* (योग), for which they have all been preparatory.

There are three kinds of *Yogas*, distinguished by the rapidity or slowness of their progress towards perfection, which is affected by the actions of preceding and present births.

Yoga and its blessedness are to be secured by the relinquishment of all hope of happiness[2] in secular things,

[1] In this state, the *Yogí* is said to be *videha* (विदेह) (*i.e.*, incorporeal), that is, he is emancipated from that pride of separate existence which is connected with a secular or *bodily* state.

[2] See Hitopadeśa, book i., line 666, Johnson's edition, 1847.

and by that meditation which identifies every religious formula, every sacred utensil, and every offering, with the object of worship. This object is the Supreme Being, called *I'swara* (ईश्वर),[1] represented as being free from the fruit of works, *i.e.*, exempt from birth among any of the forms of matter, from increase or decrease of life, and from enjoyment or suffering as the consequence of actions. To his will all creatures owe their preservation. He is omnipotent, eternal, the omniscient fountain of knowledge, who presides over all events.

This Being the Yogí must intensely and continuously meditate on, while repeating constantly his sacred name. Thus he gradually loses his worldly attachment; the *sattwa guṇa* (or virtue of goodness) obtains a clearer manifestation in him, and he is brought to resemble God, and thus he obtains also deliverance from the effects of birth (viz., sickness, incapacity, proneness to error, fickleness, etc.), and final emancipation.

In the next place, the Yogí must (for the fixing of his mind) attend to *práṇáyáma*, that is, to the gradual suppression of breathing, since the animal soul and the mind act in conjunction. In this work he must first endeavour to fix the understanding by some act of the senses, *e.g.*, he must place his sight and thoughts on the tip of his nose, by which he will perceive smell; then bring his mind to the tip of his tongue, when taste will be realised; and afterwards fix his thoughts on the root of his tongue, by which sound will be suggested. After this, if the mind

[1] From ईश् "to rule."

be full of the *sattwa guṇa*, and free from every degree of the *raja* and *tama guṇas*, it will escape the waves of passion and become truly fixed. Freedom from secular desires will be followed by freedom from sorrow, and the mind will in consequence become fixed. His mind will be fixed whose intercourse with secular objects is like that of a person in a deep sleep, who, without the active union of the senses, partakes of perfect happiness. He who meditates on God, placing his mind on the sun, moon, fire, or any other luminous body, or within his heart, or at the bottom of his throat, or in the centre of his skull, will, by afterwards ascending from these gross images of the Deity to the glorious original, secure fixedness of mind.

The Yogí will, by these means, deliver himself from all error, or proneness to error, and be filled with the effects of the *sattwa guṇa*. He thus becomes identified with the Deity: that is, visible objects, the operations of the understanding, and personal identity, become absorbed in the Being contemplated, in the same manner as the crystal receives the image of whatever is reflected upon it.

That he may not fall from the elevation he has attained, the Yogí still seeks God by meditation on his names, or on the import of these names, or on his existence, after which he loses all remembrance of the names of the Deity, and of their import, and God is realised in the mind as pure light, and to this succeeds a state of mind similar to self-annihilation.

Still, however, he is not wholly delivered from subtle illusion, though his ideas have received the impress of the Deity; but, if he succeed in perfecting his abstraction,

God will shine forth in complete splendour, the mind of the Yogí will become completely absorbed in Him, and he will acquire universal prescience. He whose abstraction continues imperfect, obtains complete knowledge by the assistance of reflection, etc., and by degrees ascends to the unassisted knowledge of universal nature and identity with the spirituality and perfection of God.

Thus ends the *first* chapter of the *Patanjala*, showing the method by which a person of *perfect* mind acquires *Yoga*. In the second chapter is pointed out the means by which a *secular* person should perform *Yoga*; in which are included the practise of austerities, and the repetition of the names of God, or of incantations without the desire of benefit, referring all to the will of God. By this kind of *Yoga*, the person practising it will be assisted in performing the more perfect *Yoga*, and in victory over pain—or the *cause* of pain—which is of *five* kinds, viz., *illusion*, *consciousness of self-existence*, *passion*, *religious disgust*, and *love of life*. The *four last* spring from the *first*; and each of these four includes inability as well as inefficient, weak, and suppressed desire.

The last mentioned source of pain (love of life) is to be overcome by turning the thoughts inward, which will infallibly secure meditation on God. The other causes of pain are to be overcome by fixing the mind on God, and by cultivating benevolent feelings towards men in every condition of life.

The impress[1] of actions is to be attributed to *illusion*

[1] All actions are said to leave a *mark* on the mind, which is never obliterated till the *effects* of these actions have been experienced.

(माया), and is discovered either in this or in a future birth. Actions performed under the influence of illusion are followed by eight millions of births in connection with some caste, with an appointed period of life, and subjection to the fruit of actions. From works of merit result superior caste, long life, and many enjoyments; from evil actions arise degraded caste and short and miserable life.

To *secular* persons (विषयिनः), these consequences of illusion do not produce sorrow as they do to the Yogí. The former are likened to those members of the body which remain at ease, while the visual faculty, from some accident, suffers excruciating pain: the Yogí is the eye of the body.

This *illusion*, from whence arise the effects of actions, is to be destroyed by discriminating wisdom in reference to the Divine *nature*, leading to the reception of *truth* (God), and deliverance from the sorrows of transmigration.

The progress of creation is thus described: first illusion, then the elements, then the senses, and lastly the understanding. The origin of birth is the union (or vicinity) of spirit with the understanding, in which the former is the partaker, and the latter the thing enjoyed; or, in other words, the one displays, and the other is the thing displayed.

The union of spirit and matter, as the receiver and received, is without beginning. The origin of this union is *illusion*. The perfection of spirit is to be attributed to liberation from this union, and this is to be sought in the acquisition of discriminating wisdom. Illusion being removed, all the effects resulting from the union of spirit

with illusion will necessarily cease. This separation constitutes the liberation of the Yogí, who is hereafter known as the "everlastingly free."

Imperfect discrimination, however, which leaves the mind wavering in its choice between objects and spirits, will not accomplish the work of liberation. Perfect discrimination is obtained by acquiring the *eight* parts of *Yoga*, which acquisition secures the removal of the darkness and ignorance arising from the *raja* and *tama guṇas*, and the perfect subjection of the mind to the *sattwa guṇa*. These eight parts are called *yama*, *niyáma*, *ásana*, *práṇáyáma*, *pratyáhára*, *dháraṇa*, *dhyána*, and *samádhi*. The first five serve the purpose of subduing the passions, and of thus assisting the Yogí. The last three are assistants to the Yogí, without any medium.

In "*yama*" (restraint) are five divisions: (1) Freedom from desire of injuring others; (2) truth, verbal and mental; (3) freedom from covetousness, or the appropriation of the property of another, by thought, word, or act; (4) subjection of the members for the extirpating of desire; and (5), the renunciation of all *pleasure*. He who has fully accomplished all these duties, is said to have performed the *great vow* (महाव्रत).

Niyáma also includes five divisions, viz.: (1) Purity of body (by earth, water, etc., after certain functions), and purity of mind, through the exercise of friendly and benevolent affections; (2) cheerfulness in every condition; (3) religious austerities; (4) the repetition of incantations; and (5), the causing all the formularies of worship and all its benefits to terminate in God.

Ásana consists in eighty-four modes of sitting at *Yoga*. To be complete, the posture (however at first and naturally painful) must have become quite easy to the Yogí, and unattended with agitation. The mind must be raised to the wonders of the heavens, and not confined to the body; and thus the Yogí will at last cease to feel the inconveniences of heat and cold, hunger and thirst, etc.

The accomplishment of the *ásana* prepares for the *prá-ṇáyáma*, or the suppression of the breath. The Yogí must begin by restraining his breath for twenty-six seconds, and enlarge this period till he is perfect. He should confine the exhalation of his breath, at the utmost, to twelve finger breadths from his nose.

The *Pratyáhára* is the withholding the mind from wandering, that the organs, turned from their accustomed objects, inwards, may become thoroughly subject to the *Yogí*.

The fixing of the mind, so that it may not wander beyond the nose, nor descend inwardly beyond the level of the navel, is called *dháraṇa*, in which the Yogí purifies his mind by benevolence, practises all the previous duties (*yama*, etc.), and fixing his eyes on the tip of his nose, subdues all his members and all the powers of the elements over him.

Dhyána (or meditation) implies that the practiser of it endeavours to fix his mind on the Deity, according to the forms of *dháraṇa*, so as to secure a constant stream of thought towards him, and exclude all worldly tendencies.

In *Samádhi* (the understanding), carried along by an uninterrupted current of thought towards the Deity, or

towards that which is the reflection of spirit upon the understanding, becomes nearly extinguished.

Dhárana, dhyána, and *samádhi,* are, for the sake of brevity, often distinguished by one name, *sanyama, i.e.,* the restraining the mind from all visible objects. To the person who is able to perfect himself in *Sanyama,* the infinitely abstracted God, discovered by perfect discrimination and identified by light, becomes manifest. It is to be attained by degrees, by meditation on God, first through more gross, and then through more refined, media.

After the Yogí has fixed his mind on the Deity, it occasionally wanders; but at length he contemplates God only in himself, so that the divine spirit is seen equally in the mind and in visible objects. The Yogí, who has perfected himself in the three parts of Sanyama, obtains a knowledge of the past and of the future; if he apply Sanyama to sounds, to their meaning, and the consequent results, he will acquire universal knowledge. If he apply it to discriminate between *sattwa guṇa* and spirit, he exterminates the very root of error (the cause of birth), and obtains liberation.

All perfect ascetics (*siddhis*) attained perfection in the samádhí in a preceding birth,—some were perfect at their birth, as was the case with *Kapila.*

CHAPTER III.

ON THE VEDÁNTA AND MÍMÁNSÁ DARŚANAS, ETC.

1.—THE VEDÁNTA SYSTEM.

§ 1. *Of its Author and Origin.*

Veda-Vyása, the founder of the Vedanta School, is said to have been born on an island, or rather sand-bank, of the river Jamna (or Yamuna), and to have received the name of Dwaipáyana originally; but, from having resided in a forest of the Vadarís, he was also called Vádaráyaṇa, and as the arranger of the Vedas, Veda-Vyása (or Vása), by which title he is most commonly known. He is described in Hindú writings as a very tall man, of a dark complexion, wearing a tiger's skin, and having his hair tied round his head like a turban, which was said to have been changed to the colour of gold by the rays of the sun. Besides compiling and arranging the *Vedas*, he is held to have written the 18 *Puráṇas*, the 18 *Upa-Puráṇas*, the *Kalpa-Puráṇa*, the *Mahá-Bhágavata*, the *Devi-Bhágavata*, the *Ekámra-Puráṇa*, the *Vedánta Darśana*, and the *Mahá-Bhárata*. It is said that he obtained his knowledge of the Vedas and Puráṇas by the favour of Vishṇu, without study, and that he wrote the *Bhágavata* from the instructions of Nárada.

The system of philosophy set forth in the *Vedánta-Darśana* he is said to have derived from the discourses addressed by Krishṇa to Arjuna, recorded in the *Bhagavad Gíta*, a part of the Bhíshma chapter of the *Mahábhárata*. The *Vedánta Sútras* consists of 595 verses, which are divided into four parts. In the first, the author maintains that the whole contents of the Veda refer to the Divine nature; in the second part, he confutes the opinions of other sects; the third part is a discourse on devotion; and in the fourth he enlarges on the doctrine of the divine nature.

§ 2. *Outline of the System.*

Veda Vyása taught that the best idea we can form of *God* is that he is *light*, or glory. At the same time, he maintained that God is a spirit, without passions, separate from matter: that he is pure wisdom and happiness; one without a second, everlasting, incomprehensible, and unchangeable; and that, after describing all modes of existence, he is that which is *none* of these.

The *Universe*, he taught, was formed of the five elements, viz., air, fire, water, earth, and æther (or vacuum): that the world, being destitute of life, was liable to dissolution: that God himself was the sole possessor of life, and that one divine spirit pervaded the whole animated creation.

When the desire to produce *creatures* arose in the divine mind, God united himself to what is called *Śakti* (शक्ति), or energy, in which reside three qualities conducing to divine wisdom, to activity, and to sensuality, viz., *Sattwa* (सत्त्व), *Rajas* (रजस्), and *Tamas* (तमस्), which

may be translated, *pure cognition, lively emotion,* and *inertness*; or "goodness," "passion," and "darkness." The first thing created was *vacuum* (शून्य), from which arose *wind* (वाति), from wind *fire* (अग्नि), from fire *water* (वारि), and from water *earth* (पृथिवी).

All these, at the first creation, were produced in an atomic form. Dividing each of them into four parts, the Creator caused the *first forms* of things to arise.

Veda Vyása further taught that deliverance from matter, or return to God (re-absorption in the Divine Spirit[1]) was to be obtained in the following manner:—First, the devotee must read through the Vedas. He must suffer no desire of advantage to mix with his religious services; must renounce everything forbidden in the Śástras; must render himself pure by the performance of daily devotions, duties for the good of others, atonements, and divine contemplation; must acquaint himself with the unprofitableness of that which is fleeting and transitory, and the value of that which is unchangeable and eternal; must renounce all hope of present or future rewards, gain the complete mastery over all his sensual organs, and meditate on God in all the forms and media by which he is made known to his creatures. By the power of these meditations and austerities, the soul will leave the body through the basilar suture, and ascend to the heaven of Agni (god of fire), from thence, in succession, to various other heavens till, having obtained, in the heaven of Váruṇa an aërial body, called *Ativáhika,* the devotee will

[1] निर्गुणत्वं, निर्व्वाणं, or निर्वृति.

then ascend to the heaven of Brahmá, and after the expiration of one hundred years of Brahmá and this god's absorption into the divine spirit, the devotee, likewise, will obtain the same state of felicity.

Such, Vyása taught, was the method of obtaining *gradual* emancipation. *Immediate* emancipation (मोक्ष) was to be secured only by divine wisdom, which wisdom could not exist in the mind without the entire extinguishment of all consciousness of outward things, by meditation on the one supreme spirit, Brahmá: that when this had been attained to, the soul would then obtain emancipation even in a bodily state.[1]

Thus, while the Nyáya allows to the external world a *substantial* existence, and the Sánkhya admits its existence, but only as an aggregate of *qualities*, the Vedántin, advancing beyond both, arrives at the limit of simplification by deciding that nothing really exists besides *one*, and and that this one real being is absolutely simple.

This one simple being, according to the Vedánta, is *knowledge* (ज्ञान *jnána*)—not the knowledge *of* anything, for this would imply a contradiction to the dogma that nothing exists except knowledge simply. Among *us* knowledge is regarded as the synthesis of subject and object; but, according to the Vedánta, there is *no object*, and hence the term *subject* is not strictly applicable under a theory which, denying duality, does not admit the conditions of a relation.

Soul, the one reality, is accordingly spoken of in the Vedánta, not as a substance (द्रव्य *dravya*) as it is reckoned

[1] Ward.

in the Nyáya, but as *the thing* (वस्तु *vastu*), or, literally, "that which abides."

This sole-existence, *soul*, according to the Vedántin, *is God*. To the objection that the soul does not spontaneously *recognise* itself as God, he replies that this is because it is "ignorant," *i.e.*, obstructed by *ignorance* (अज्ञान *ajnána*.) Were it not for this *ajnána*, he argues, the soul would know itself to be God—there would be nothing *but* God—there would be *no world*. It is this *ajnána*, then, that *makes* the world, and this being the case, it ought to have a name suggestive of the fact. Shall it be called *Prakṛiti* (प्रकृति), or "energy," then, the name by which the Sánkhyas speak of their unconscious maker of worlds? But then this *Prakṛiti* can be nothing else than the All-Powerful; for we can admit the independent existence of God alone; so that the *ajnána*, under discussion, may be even more accurately denoted by the word *Śakti* (शक्ति), God's "power," by an exertion of which power alone the fact can be accounted for, that souls which are God *do not know* that they are so. The term *Śakti* is therefore enrolled among the synonymes of *ajnána*. But then comes the *mythologist*, who argues, if this world would not even *appear* to be real, but for *ignorance*, then this apparent reality is "*illusion*" (माया *Máyá*). This being admitted, Máya is made a goddess, and called the wife of Brahmá, the Creator.

The definition of "ignorance" in the Vedánta requires notice. Ignorance, we are informed, is "a somewhat that is not to be called positively either real or unreal," [not a mere negation, but] in the shape of an entity, the opponent of

knowledge, consisting of the three fetters. According to the *Naiyáyikas*, *ajnána* is merely the privation or non-existence (अभाव *abháva*) of *jnána*. To exclude such a meaning here, it is asserted to be "in the shape of an *entity*" (भावरूप *bháva-rúpa*). The description of it as something "not to be called positively either real or unreal," corresponds with Plato's ὂν καὶ μὴ ὂν, as distinguished from ὄντως ὂν. The distinction is that of the phenomenal and the real. The universe being held to be the joint result of soul and ignorance (आत्मा and अज्ञान), and the soul being the only substance, or "substratum of all," it follows that ignorance is equivalent to, and identical with, the sum total of *qualities*. These, as in the *Sánkhya* system, are held to be *three;* so that ignorance is spoken of as "consisting of the three qualities" (त्रिगुणात्मक *triguṇátmaka*), or, as it may also be rendered, consisting of the three cords [or fetters], the word for "quality" (गुण *guṇa*), meaning originally a "fetter," and these two senses, in Hindú philosophy, being closely related.

Let us see what can have led to this division of *quality* into three. The one reality—the universal substratum—being veiled by the garb of the Phenomenal world, certain marked distinctions of character among the phenomena present themselves. We have phenomena of pure cognition, of lively emotion, and, finally, of inertness. To one or other of these three heads, every phenomenon may, with a little ingenuity, be referred. The three heads are named respectively, in Sanskṛit, *sattwa*, *rajas*, and *tamas* (सत्त्व, रजस्, तमस्). According to the commentators, the first of the qualities, whilst endlessly subdivisible into

calmness, complacency, patience, rejoicings, etc., consists summarily of *happiness*. The second, on the other hand, consists summarily of *pain*. To these categories belong almost all the sensations and thoughts of thinking beings, scarcely any feeling, viewed strictly, being one of sheer *indifference*. This *indifference*, the third of the qualities, is exemplified in its highest potency in such things as stocks and stones, where the soul, the substratum of these, as of all else, is altogether "immersed in matter," or obfuscated by the quality of *darkness*, as the word *tamas* literally signifies. In its lower potencies, this third of the qualities exemplifies itself in sloth, drowsiness, etc.

These three qualities, separately or commingled, more or less obscure the soul, which is held to be simple *knowledge (jnána)*; and as the aggregate of them is the opposite of soul, or, in other words, *not*-soul, therefore the aggregate, as we have seen, takes the name of *a-jnána*, i.e., *not-knowledge*, or ignorance. The soul is often spoken of as a *light*. Now, suppose a lamp to be enclosed in a lamp-shade; the glass may be either so pure that the light passes through scarcely diminished; or it may be stained, so that the light is tinged, or partly dimmed; or the lamp-shade may be of opaque materials, so that the light within is altogether obstructed. These three cases may perhaps illustrate the supposed operation of the three qualities, as well as account for the names by which they are spoken of as "purity," "foulness," and "darkness" *(sattwa, rajas,* and *tamas.)*

"Ignorance" (*ajnána*), according to the *Vedánta*, has two *powers*: that by which it *envelopes* the soul, giving

rise to the conceit of personality or conscious individuality, and that by which it *projects* the phantasmagoria of a world which the individual regards as external to himself. Soul thus invested is what the universe consists of.

The supposed root of all evil—the belief that aught exists besides the "one"—is to be got rid of, we are told, by a right understanding of the great sentence, "That art thou" (तत्त्वं), *i.e.*, "Thou—whosoever thou art—art the one." When this dictum has been rightly understood and accepted, the accepter of it, changing the "thou" to the first person, reflects thus—"*I* am the one" (तदहं). This is so far well; but he must finally get rid of the habit of making even *himself* an *object* of thought. There must be *no* object. What was previously the *subject* must now remain alone—an entity, a thought, a joy; but these three being one only—the "existent joy-thought."[1]

§ 3. *Concluding Remarks on the System.*

The treatises written in exposition and defence of the Vedánta System are very numerous, the original work of Veda Vyása, of course, being the principal authority, upon which most other works are merely commentaries. The *Vedánta Sára* (or essence of the Vedánta) contains, perhaps, the best summary of the system, from the introduction to which we give the following extract:—"Veda Vyása obtained, by religious austerities, the discourse which Krishṇa held with Arjuna, and from this discourse composed the Vedánta for the following reasons, viz., to humble Kákutstha, a king of the Solar race, who was

[1] Ballantyne.

intoxicated with an idea of his own wisdom; to point out that the knowledge of Brahmá is the only certain way of obtaining liberation (मोक्षि *mokshi*), instead of the severe mortification of former *yugas* (ages) which mankind at present are incapable of performing; and to destroy, among men, attachment to works of merit, since, so long as the desire of reward remaineth, men can never be delivered from liability to future birth.

"As the primary object of a person in planting a tree is the fruit, and the secondary one is sitting under its shade, so, the chief fruit of devotion is a fixed mind on Brahma; the inferior fruit, a temporary enjoyment of happiness with the Gods. He who has obtained emancipation does not desire this inferior fruit.

"Those things which perfect the knowledge of Brahma are—(1) Discriminating wisdom, which distinguishes between what is changeable and what is unchangeable; (2) a distaste for all worldly pleasure, and even for the happiness enjoyed by the Gods; (3) an unruffled mind, the subjugation of the passions, unrepenting generosity, contempt of the world, the absence of whatever obstructs the knowledge of Brahma, and unwavering faith in the Veda; (4) the desire of emancipation. Brahma, the everlasting, the ever-living, is one. He is the first cause. But the world, which is his work, is finite, inanimate, and divisible. Devotedness to Brahma secures real and permanent happiness.

"*Śankara Áchárya* wrote a comment on the Vedánta; and a disciple of Adwaita Nanda Paramhansa, a *Sunyási*, composed from this comment the Vedánta Sára."

The chief upholders of the Vedánta System used to be the two classes of Hindú ascetics called the *Dandis* and the *Sunyásis;* but of late years the principles of the system have been very widely adopted and advocated by educated natives (especially the *alumni* of Government Colleges) at Calcutta and the other principal towns of British India. The late talented Rámmohan-Ráy was one of its ablest modern supporters. The doctrines of the school have been fully discussed and confuted by the Rev. Dr. Duff, in a series of lectures on Vedántism, delivered some years ago at Calcutta; by the Rev. Dr. Wilson, of Bombay, and others.

2.—The Mímánsá Darśana.

§ 4. *Of the Author of the System and his Writings.*

The founder of the Mímánsá School was *Jaimini*, of whose history very little is known. He is described as a short young man, of light complexion, wearing the dress of a mendicant, and living at Nílavata-Múla. He was born at Dwaita-vana. His father, Shákatayana, was author of a Sanskṛit dictionary, and his son, Kṛití, wrote certain verses in the Deví-Bhágavata.

There are about twenty-six works extant, illustrating the Mímánsá System, the chief of which are the Sútras of Jaiminí; the Bháshya, by Shávara (and comments thereon by Bhatta, Váchaspati-Mishra and Ránaka); the Satíka-Śástra-Dípiká, by Soma-Nátha; the Dharma-Dípiká; the Mímánsá-Sára; and the Mímánsá Sangraha.

§ 5. *Outline of the System.*

From the three last-named works chiefly we gather the following abridgment of the system of Jaimíní. He taught that God is to be worshipped only through the incantations of the Vedas: that the Vedas were uncreated, and contained in themselves the proofs of their own divinity, the very words of which were unchangeable. His reasonings on the nature of material things were similar to those of Gautama, insisting that truth is capable of the clearest demonstration, without the possibility of mistake. Creation, preservation, and destruction, he represented as regulated by the merit and demerit of works; while he rejected the doctrine of the total destruction of the universe. He maintained that the images of the Gods were not real representations of these beings, but only given to assist the mind of the worshipper; that the mere forms of worship had neither merit nor demerit in them; and that the promises of the Śástra to persons who presented so many offerings, so many prayers, etc., were only given as allurements to duty.

He directed the person, who sought final emancipation, to cherish a firm belief in the Vedas, as well as persuasion of the benefits of religion, and the desire of being engaged in the service of the Gods; and then, by entering upon the duties of religion, and by degrees ascending through the states of a student, a secular, and a hermit, he would be sure to obtain final absorption in Brahmá.

Of the three divisions of the Veda, the first, called the *Karma Kánda*, or "practical part," relates to religious

ceremonies (including moral and religious obligations). This portion Jaiminí has attempted to explain in his *Sútras*, and in the *Púrva*-Mímánsá (*i.e.*, "*former*-Mímánsá," which is commonly referred to when the term "*Mímánsá*" simply is used), so called in distinction from the *Uttara* (or latter) Mímánsá ascribed to Vyása, which is the same as the Vedánta, and is founded on the *Jnána Kánda* (or theological part) of the Vedas, treating of the *spiritual* worship of the Supreme Being or Soul of the Universe.[1]

Sound (शब्द) says Jaiminí, in opposition to the Nyaiyikas, who deny this, is *uncreated* and *eternal*, and is of two kinds, viz., *simple* sound, or that which is produced by an impression on the air without requiring an agent, as the name of God; and *compound* (symbolized or audible) sound. Thus, the state of the sea, in a perfect calm, represents simple, uncreated sound; but the sea, in a state of agitation, illustrates sound as made known by an agent.

Symbols of sounds, or letters (अक्षराः), are eternal and uncreated; as is also the meaning of sounds. For instance, when a person has pronounced *ka* (क), however long he may continue to utter *ka, ka*, it is the same sound, sometimes present and sometimes absent; but sound is never new. Its manifestation alone is new by an impression made upon the air. Therefore *sound is God* (Brahmá), and the *world* is nothing but *name*.

The Veda has no human origin, but contains in itself

[1] The term *Mímánsá* is derived from *mána* (मान) "to seek knowledge," "to decide," the derivation taking the augment of the reduplicated verb (Wilson), and imports that the writer has rendered the *meaning* of the Veda *certain*.

the evidence of divine authorship, and comes forth as the command of a monarch. It is incumbent on men to receive also, as divine, those works (of the sages) which are found to agree with the Veda, to contain clear definitions of duty, and to be free from contradictions.

What is religion? That which secures happiness. And it is the duty of man to attend to the duties of religion, not only on this account, but in obedience to the commands of God. The divine law is called *Vidhi* (विधि).

Should any one say, then I have nothing to do with other kinds of instruction, since this alone is divine. To this it is replied, that forms of praise, motives to duty, and religious observances, are auxiliaries to the divine law, and have, therefore, a relative sanctity and obligation.

There are five modes of ascertaining the commands of God, viz.: (1) The subject to be discussed is brought forward; (2) questions respecting it are stated; (3) objections are started; (4) replies to these objections are given; and (5), the question is decided. He who acts in religion according to the decision thus come to, does well; and so does he who rejects what will not bear this examination; but he who follows rules which have been hereby condemned, labours in vain.

Those actions from which future happiness will arise are called religious, or good, because productive of happiness; and those which tend to future misery are called evil, on account of their evil fruits. Hence, according to Jaiminí, actions of themselves have in them neither good nor evil. Their nature can only be inferred from the declarations of the Veda respecting them, or from future

consequences. The Hindús appear to have no just idea of *moral evil.*

Of all the works on the Civil and Canon Law, that of *Manu* is to be held in the greatest reverence, for Manu composed his work after a personal study of the Veda. Other sages have composed theirs from mere comments.

From the evidence of things which God has afforded, especially the evidence of the senses, mistakes cannot arise either respecting secular or religious affairs. When there may exist error in this evidence, it will diminish, but cannot destroy the nature of things. If there be an imperfection in seed, the production may be imperfect, but its nature will not be changed. The seat of error and inattention is to be found in this reasoning faculty, and not in the senses; error arising from the confused union of present ideas (*anubhava*) with recollection.

Some affirm that ideas are received into the understanding separately, and never two at the same instant. This is incorrect; for it must be admitted, that while one idea is retained, there is an opening left in the understanding for the admission of another. Thus, in arithmetical calculations, "one added to one makes two."

The Veda has, in some parts, forbidden all injury to sentient beings, and in others has prescribed the offering of bloody sacrifices. Jaiminí explains this apparent contradiction by observing that some commands are general, and others particular: that the former must give way to the latter, as a second knot always loosens, in a degree, the first. So, when it is said that Saraswatí is altogether white, it is to be understood, not literally, but generally,

for the hair and eyebrows of the goddess are not white. Therefore, in cases where general commands are given, they must be observed with those limitations which are found in the *Śástra.*

The promises of reward contained in the *Śástra* upon a minute attention to the different parts of duty, have been given rather as an incitement to its performance than with the intention of entire fulfilment. He who has begun a ceremony, but has, by circumstances, been unable to finish it, shall yet not be unrewarded.

The benefits resulting from the due performance of civil and social duties are confined to this life. Those connected with the performance of religious duties are to be enjoyed in a future state, while some meritorious actions, or virtues, reap their reward both in the present and the future life.

Works give birth to invisible consequences—either propitious or otherwise—according to their nature; and, besides works, there is no other sovereign or judge. These consequences, ever accompanying the individual, as the shadow the body, appear in the next birth, in accordance with the time and manner in which those actions were performed in the preceding birth. "Works rule, and men by them are led or driven, as the ox with a hook in its nose."

The progress of all actions, whether they originate in the commands of the Śástras, or in the customs of a country, are as follows:—First, the act is considered and resolved on in the mind; then it is pursued by means of words; and, lastly, it is accomplished by executing the

different constituent parts of the action. Hence it follows that religion and irreligion refer to thoughts, words, and actions. Some actions, however, are purely those of the mind, or of the voice, or of the body. The virtue or vice of all actions depend on the state of the heart.

The doctrine that, at a certain period, the whole universe will be destroyed at once, is incorrect. The world had no beginning, and will have no end. As long as there are works, there must be birth, as well as a world like the present, to form a theatre on which they may be performed, and their consequences either enjoyed or endured.

One of the sages of the Mímánsá school thus expresses himself:—"God is simple sound. To assist the pious in their forms of meditation (or incantations[1]) He is represented as light; but the power of liberation lies in the sound 'God—God.'[2] When the repeater is perfect, the incantation, or name repeated, appears to him in the form of simple light or glory.

"The objects of worship, which are within the cognisance of the senses, are to be received; for without *faith* religious actions are destitute of fruit. Therefore, let no one treat an incantation as a mere form of alphabetic signs, nor an image as composed of the inanimate material, lest he should be guilty of a serious crime."

3.—Other Systems of Hindú Philosophy.

Though the Hindú Philosophy is commonly said to be comprised in the six Darśanas already described, yet it is proper to add that there have existed in India several

[1] Mantras. [2] Brahm.

other sects, such as the *Sátwata*, the regular *Pauráníks*, the *Bauddhas*, the *Jains*, etc.

§ 6. *The Sátwata Sect.*

Previously to the time of Rámánújá-Chárya, the Sátwata[1] sect had sunk into oblivion; but since that period, a body of persons, distinguished by this title, has always been found in different parts of India. Latterly they have been most numerous in the Karṇáṭa country. They study the works of the reviver of the sect, Rámánúja, and a comment by Tatá-Chárya, along with a few other treatises.

This creed is, in substance, as follows:—God is possessed of form. The terms government, effort, desire, etc., are wholly inapplicable to a being destitute of form. Those who have spoken of God as pure spirit, meant only that he was not clothed with a body derived from primary elements. The mind regulates, through actions, the future destiny; but mind is an appendage to body, and not a part of abstract spirit. From the divine form proceed rays of glory, so that God appears as a body of light. The Deity is perfect joy. Creation arose from His will, and the desire to create from that energetic joy which is essential to the Divine nature. As soon as the mundane system was formed, God entered it, and began to display all the operations seen in the visible universe.

In obtaining liberation, devotion is more efficacious than wisdom or ceremonies. A future state of bliss is connected with a residence near the Deity in the unchangeable abode of the Divine Being.

[1] Or Shátwata, according to Ward.

This sect rejects the idea of absorption, pleading that it is far more pleasant to drink the sweet and cooling draught than to be lost in the ocean; and that the highest happiness of which we are capable is to be near the Deity, partaking of His overflowing blessedness.

§ 7. *The Pauráṇiks.*

Although the *Puráṇas* appear to have led the people to the popular mythology, rather than to philosophic enquiries, they still abound with speculations from which many systems of philosophy might be formed. One system was taught by Loma Harshaṇa, who attracted around him many disciples, and formed a distinct sect under the name of Pauráṇics, though, in Bengal, at present, those are called so who have merely read one or more of the Puráṇas.

The doctrines which Loma Harshaṇa appears to have taught, comprised, among others, the following:—Naráyaṇa, the supreme cause, possesses a visible form. For the purposes of creation, etc., he assumed the names of Brahmá, Vishṇu, and Śiva, under each of which names some one of the three qualities prevails. For the good of mankind, Naráyaṇa has been frequently incarnate, either as a divine teacher, or as a leader or guide, or as a hero. In the different forms of the Gods, to meet the immediate and private wants of mankind, as to remove diseases, etc., he assumes various shapes. The worship of God is to be performed by bodily services, such as bowing to his image, doing menial service in a temple, etc.; by words, *i.e.*, by

reading, singing, repeating his name, etc.; and by the mind, as in meditating on the various forms he assumes.

§ 8. *The Bauddhas, or Buddhists.*

Among these there were six sects of philosophy, some of which agreed in doctrine generally with the orthodox sects; but all of them deny an *intelligent separate first cause.* The founder of Buddhism was Buddha Śákya Muni, called also Gautama[1] Śákya-sinha, as to the period of whose existence historical data are exceedingly contradictory. The Chinese records fix his death at about 1000 B.C., while those of Ceylon place it in 543 B.C. The political triumph of Buddhism in India dates from the æra of Aśoka, about the middle of the third century B.C. It was definitively introduced into China in A.D. 61, and into Ceylon probably during the third century B.C. The chronology of Buddhism is discussed at great length by Max Müller in his "Ancient Sanskṛit Literature." Buddhists were the great opponents of the Bráhmans. Buddha himself was a Kshatriya, but of princely origin. He was not the first of his caste who sternly opposed the ambitions of the Bráhmans. Viśvámitra, among others, who was also of the royal caste, had several centuries before struggled, with some success, against the exclusiveness of the priests. The Bráhmans, however, were ultimately victorious, and succeeded in driving Buddhism almost entirely out of India, which found a successful footing in Burmah, Ceylon, and China.

[1] He must not be confounded with Gautama, the founder of the Nyáya School.

§ 9. *The Jains.*

Though these, like the Buddhists, may be regarded as rather a religious than a purely philosophical sect, yet as, in all the schools and systems, religion and philosophy are inseparably united, perhaps this may be the most befitting place to notice their peculiar tenets.

The founder of this system was Rishabha-deva, a Hindú, who is said to have been incarnate thirteen times, each of which *avátárs* is distinguished by the epithet Jina.[1] This term is also applied to the twenty-four *Tirthankaras*, or saints, who are supposed to flourish in an *Avasarpiṇi*, or Jaina age, the last of whom was Mahávíra.

The leading tenets of the Jains, and those which chiefly distinguish them from the rest of the Hindús, are—first, the denial of the divine origin and infallible authority of the Vedas; secondly, the reverence of certain holy mortals, who acquired by practises of self-denial and mortification a station superior to that of the gods; and thirdly, extreme and even ludicrous tenderness for animal life.

The disregard of the authority of the Vedas is common to the Jains and the Bauddhas, and involves a neglect of the rites which they prescribe; in fact, it is in a great degree from those rites that an inference unfavourable to the sanctity of the Vedas is drawn; and, not to speak of the sacrifices of animals, which the Vedas occasionally enjoin, the *Homa*, or burnt-offering, which forms a part of every ceremonial in those works, is an abomination; as

[1] जिन from जि "to conquer," *i.e.* he who has overcome the "eight great crimes."

insects crawling among the fuel, bred in the *ghí*, or falling into the flame, may be destroyed by every oblation. As far, however, as the doctrines they teach are conformable to the Jain tenets, the Vedas are admitted as of divine authority.

The Jains are divided into religious and lay orders, Yatis and Śrávakas. Having no priests of their own, Bráhmans officiate in their temples. The Jains are divided into Digambaras and Swetámbaras; the former sky-clad, *i.e.* naked, the latter white-robed. In the present day, however, the Digambaras in general are only entirely divested of covering at meals.

The literature of the Jains is very extensive, including Puráṇas of their own, writers on astronomy, astrology, medicine, mathematical sciences, etc.

The followers of this sect were formerly very popular in Hindustán, and are still very numerous, especially in the Doáb, about Mainpúrí, and also in Guzerát. The provinces of Méwár and Marwar are the cradle of the Jain system.

The only other philosophical or religious sect we shall mention here is that of

§ 10. *The Khánḍanas.*

The founder of this sect was *Śrí Harshá*,[1] who in a work called the *Khaṇḍana* taught a system different from all the Darśanas, from which circumstance he received the title of the *Khaṇḍana kára*, or the destroyer.

[1] He was the author of a poem called the Naishada.

PART III.

POETICAL AND MISCELLANEOUS LITERATURE.

CHAPTER I.

ON THE EPIC POETRY OF THE HINDUS.

§ 1. *Introductory Remarks.*

That Epic poetry, traditional as well as improvised, on the spur of the moment, existed during the Vedic age, though it was lost afterwards, is a fact clearly established by passages and references in the Bráhmaṇas and other works of the Sútra age. In the collection of the Vedic hymns, there are some which may be called epic, and may be compared with the short hymns ascribed to Homer. In the Bráhmaṇas passages occur, in prose and verse, celebrating the actions of old kings; and on certain public occasions, such as at the Horse Sacrifice (as we learn from the Sánkhyána Sútras, as quoted by Max Müller), the priest, on each of the ten days which it occupied, had to recite a story for the instruction and entertainment of the people, doubtless mostly or all in *metre*, and of a decidedly *epical* character. Many compositions of this kind, therefore, must have existed in Vedic times, though they are

now lost; and songs in celebration of great heroes were, doubtless, current in India quite as early as the Homeric poems in Greece, and perhaps earlier.

The two great Epic poems of the Hindús are the *Rámáyaṇa* and the *Mahá-bhárata*. To fix the exact period at which either of them was composed is now impossible, though, from internal evidence, they must both have been the productions of a *post-vedic* age.

§ 2. *The Rámáyaṇa*

was, no doubt, the more ancient of the two Indian Epics. Neither it nor the Mahá-bhárata, nor any of the productions of antecedent ages, was committed to writing till many centuries after their original composition. In the fourth chapter of the first book of the Rámáyaṇa, we meet with special reference to the minstrels and reciters, by whom, like the Greek ῥαψῳδοί, the ancient Hindú poems, previous to the invention of writing in India, were preserved and transmitted from age to age.[1]

[1] Max Müller, who discusses at some length (in his work on Ancient Sanskrit Literature) the interesting question, when writing was first introduced into India, considers that it was practised there before the time of Alexander's conquests, and that "though it may not have been used for literary purposes, we can hardly doubt that a written alphabet was known during the greater part of the Sútra period." Megasthenes declared that the Indians did not know letters, and that their laws were not written, and that they administered justice from memory; and Nearchus, though he ascribes to the Indians the art of making paper of cotton, states that their laws were not reduced to writing. Both these Greek writers, however, mention that the Indians used letters for inscriptions on mile-stones, etc. In the Lalita-Vistara, a work containing the life of Buddha (which was translated into Chinese A.D. 76) the young S'ákya (*i.e.*, Buddha) is represented as learning to write. And the first authenticated inscription in India is of Buddhist origin, and belongs to the third century before Christ. Written Sanskrit books were certainly known in Páṇini's time, who was probably contemporaneous with Alexander, if not before.

The word Rámáyaṇa (राम+आयण) means the adventures of Ráma, who was one of the incarnations of *Vishṇu*, the Preserver, and is still a favourite deity in most parts of India, more especially in the districts of Oude and Bahár, where Kṛishṇa has not supplanted him. There were three Rámas in Hindú mythology, viz., Paraśu-Ráma, Ráma-Chandra, and Bala-Ráma, all avatárs (or incarnations) of Vishṇu. The last is the Indian Hercules, and as the elder brother of Kṛishṇa, appears frequently in the Mahábhárata. Paraśu-Ráma, as the son of the sage Jamadagni, is the type of Bráhmanism, arrayed in opposition to the Kshatṛiyas, or military caste. He is introduced once into the Rámáyaṇa, but only to exhibit his inferiority to the real hero of the work, viz., Ráma-Chandra, who, as the son of Daśaratha, a prince of the solar dynasty, typifies the conquering Kshatriyas, advancing towards the south, and subjugating the barbarous aborigines, who are represented by Rávaṇa and his followers.

There are many poems bearing the name of Rámáyaṇa —all relating to the same hero—but by far the most complete and famous is the lengthy epic, the authorship of which is attributed to *Válmíki*.

It narrates the banishment of Ráma, under the surname of Chandra (the moon), a prince belonging to the dynasty of the kings of Ayodhyá; his wanderings through the southern peninsula; the seizure of his wife, Sítá, by the giant ruler of Ceylon (Rávaṇa); the miraculous conquest of this island by Ráma, aided by Sugríva, king of the monkeys (or foresters—the word *bandar* meaning both), or *Rákshasas* as they are also called, and by Vibhíshaṇa, the

brother of Rávaṇa; the slaying of the ravishing demon by Ráma, and recovering of Sítá; and the restoration of Chandra to the empire of his ancestors at Ayodhyá.

No mention is made of Ráma in the Veda, but he may be regarded as the first real Kshatriya hero of the *post-vedic* age; and looking to the great simplicity of the style of the Rámáyaṇa, the absence of any reliable allusion to Buddhism as an established fact, and to the practices known to have prevailed in India as early as the fourth century before Christ, as well as from other considerations, "we cannot," says Monier Williams (Essay on Indian Epic Poetry), "be far wrong in asserting that a great portion, if not the whole, of the Rámáyaṇa, as we now have it, must have been current in India as early as the fifth century before Christ."

Válmíki's work consists of 24,000 ślokas (or distichs), divided into seven books, which are again subdivided into chapters. It may be divided into three principal parts, or periods, corresponding to the three chief epochs in the life of Ráma. (I.) The account of his youthful days; his education and residence at the court of his father Daśaratha, king of Ayodhyá; his happy marriage to Sítá; and his inauguration as heir-apparent or Crown Prince. (II.) The circumstances that led to his banishment; the description of his exile and residence in the forests of Central India. (III.) His war with the giants or demons of the south for the recovery of his wife Sítá, who had been carried off by their chief Rávaṇa; his conquest and destruction of Rávaṇa, and his restoration to the throne of his father.

In the first two sections of the poem, there is little of extravagant fiction; but in the third, the poet mars the beauty of the descriptions by the wildest exaggeration and hyperbole.

The poem seems to be founded on historical fact; and the traditions of the south of India uniformly ascribe its civilization, the subjugation, or dispersion of its forest tribes of barbarians, and the settlement of civilised Hindús, to the conquest of Lanká (Ceylon) by Ráma.

A part of the Rámáyaṇa was published, with a translation, by Messrs Carey and Marshman, some forty years ago, and a Latin translation of the first book has been more recently published by Professor Schlegel. The entire last book, in which Ráma receives adoration as a God, and is identified with the supreme, is, doubtless, a modern appendage.

§ 3. *The Mahá-bhárata.*

This huge epic, which is in all probability later in date than the Rámáyaṇa, and consists of about 220,000 long lines, is rather a cyclopædia of Hindú mythology, legendary history, and philosophy, than a poem with a single subject. It is divided into eighteen books, nearly every one of which would form a large volume; and the whole is a vast thesaurus of national legends, said to have been collected and arranged by *Vyása* (the supposed compiler of the Vedas and Puráṇas), a name derived from a Sanskṛit verb, meaning "to fit together," or "arrange."

The following is an outline of the leading story, though this occupies little more than a fifth of the whole work,

numerous episodes and digressions on all varieties of subjects being interspersed throughout the poem :—

According to the legendary history of India, two dynasties were originally dominant in the north—called *Solar* and *Lunar*, under whom numerous petty princes held authority, and to whom they acknowledged fealty. The most celebrated of the Solar line, which commenced in *Ikshwáku*, and reigned in Oude, was the Ráma of the Rámáyaṇa. Under this dynasty the Bráhmaṇical system gained ascendancy more rapidly and completely than under the Lunar kings in the more northern districts, where fresh arrivals of martial tribes preserved an independent spirit among the population already settled in those parts.

The most famous of the Lunar race, who reigned in Hastinápur, or ancient Delhí, was *Bhárata*, whose authority is said to have extended over a great part of India, and from whom India is to this day called by the natives Bhárat-varsha (the country or domain of Bhárata). This Bhárata was an ancestor of *Kuru*, the twenty-third in descent from whom was the Bráhman *Kṛishṇa Dwaipáyana Vyása* (the supposed author of the Mahábhárata), who had two sons, *Dhṛitaráshtra* and *Páṇḍu*. The former, though blind, consented to assume the government when resigned by his younger brother Páṇḍu, and undertook to educate, with his own hundred sons, the five reputed sons of his brother. These five sons were,—1st, Yudhishṭhira (*i.e.*, "firm in battle"); 2nd, Bhíma (*i.e.*, "terrible"); 3rd, Arjuna (*i.e.*, "upright"); 4th, Nakula (*i.e.*, "a mungoose"); 5th, Sahadeva (*i.e.*, "a twining plant").

The three first were born from Páṇḍu's wife, Prithá, or Kunti, but were really her children by three gods, viz., Dharma,[1] Váyu,[2] and Indra[3] respectively. The two last were children of his wife Mádrí, by the Aświní-Kumáras, or "twin sons," *i.e.*, of the Sun. As, however, Páṇḍu had acknowledged these princes as his sons, the objection to their birth was overruled by his example. Páṇḍu (*i.e.*, "the pale") was probably a leper, and so incapable of succession.

The characters of the five Páṇḍavas are drawn with much artistic delicacy, and maintained consistently throughout the poem. The eldest, Yudhishṭhira, is a pattern of justice, integrity, and chivalrous honour and firmness. Bhíma is a type of brute courage and strength, of gigantic stature, impetuous and irascible; he is capable, however, of warm, unselfish love, and shows devoted affection for his mother and brothers. Arjuna, who is the chief hero of the poem, is represented as a man of undaunted courage, and, at the same time, generous, modest, and tender-hearted; of super-human strength, withal, and matchless in arms and athletic exercises. Nakula and Sahadeva are amiable, noble-minded, and spirited. All five are as unlike as possible to the hundred sons of Dhṛitaráshtra, commonly called the Kuru princes, or Kauravas, who are represented as mean, spiteful, dishonourable, and vicious. The cousins, though so uncongenial in character, were educated together at Hastinápur by a Bráhman named Droṇa, who found in the Páṇḍu princes apt

[1] The God of Justice, the Hindú Pluto. [2] God of the Wind (Æolus.)
[3] God of the Firmament (Jupiter tonans.)

scholars. Their education finished, a grand tournament is held, at which the cousins display their skill in archery, the management of chariots, horses, etc. Arjuna especially distinguishes himself by prodigies of strength and skill; but suddenly a stranger enters the lists, named Karṇa, who, after performing the same feats, challenges Arjuna to single combat. But each champion is obliged to tell his name and pedigree, and Karṇa's parentage being doubtful (he was really the illegitimate son of Pṛithá, by Surya (the sun), and, therefore, half-brother of Arjuna), he is obliged to retire ignominously from the arena. Thus publicly humiliated, Karṇa joins the party of their enemies, the Kurus, to whom he renders important service. Enraged at the result of this contest, the Kurus endeavour to destroy the Páṇḍavas by setting fire to their house; but they, warned of their intention, escape by an underground passage to the woods. Soon after, in the disguise of mendicant Bráhmans, they repair to the *Swayamvara* (the public choice of a husband), by Draupadí, daughter of Drupada, king of Panchála. Arjuna, by the exhibition of his gymnastic skill, wins the favour of the lovely princess, who becomes his bride. Strengthened by Drupada's alliance, the Páṇḍu princes throw off their disguise, and the king, Dhṛitaráshtra, is induced to settle all differences by dividing his kingdom between them and his own sons, the Kurus. Yudhishṭhira, however, afterwards stakes and loses his whole territory at dice. His brothers then pass twelve years in the woods, in disguise, after which the war is again renewed. Kṛishṇa, King of Dwáraka, in Guzerat (an incarnation of Vishṇu), joins the Páṇḍavas,

as charioteer to Arjuna. The rival armies meet near Delhí. The battle, which lasts for eighteen days, terminates in favour of the Páṇḍavas, who recover their possession, and the elder brother is elevated to the throne, Duryodhana and all the Kurus being slain in the conflict.

Thus the undivided kingdom of Hastinápur became the possession of the sons of Páṇḍu; but they were so grieved by the dreadful slaughter which their ambition had occasioned, that they resigned their power. Their famous ally, Kṛishṇa—who previous to his founding the city of Dwáraka, had been expelled from Mathura (Muttra), the seat of his family—was accidentally killed in a thicket, and his sons, driven from their paternal possessions, sought refuge beyond the Indus.

Such is a very brief outline of the leading story of the Mahá-bhárata; but the episodes, which occupy more than three-fourths of the whole poem, deserve a passing notice.

§ 4. *The Bhagavad-Gita.*

This is a divine song, in the form of a discourse, between the Avatár Kṛishṇa and his pupil Arjuna, held in the midst of an undecided battle. It gives a full and most curious exposition of the half-mythological, half-philosophical pantheism of the Bráhmans, and a general view of the whole mystic theology of the Hindús. Schlegel calls this episode the most beautiful, and, perhaps, the only truly philosophical poem in the whole range of literature known to us. There is something striking and magnificent in the introduction of this solemn discussion

on the nature of the Godhead and the destiny of man in the midst of the fury and tumult of civil war in which it occurs. It consists of eighteen lectures on so many different subjects. Numerous translations have been made of it into various languages.

§ 5. *The Nalopákhyánam.*

This episode forms part of the third book of the great Epic. It is of entirely a different cast from the last, and is said to partake more of the manner of our own Spenser than of the philosophic tone of the Gíta.

The gist of the story is briefly as follows :—

Yudhishṭhira, the eldest of the Páṇḍus, is in exile in the wilderness, where he and his four brothers are doomed to pass twelve years, according to an engagement he had entered into with his opponent Duryodhana, with whom he had lost in dice. The sage, Vṛihadaśva, bears him company; and to amuse and console him, relates the history of King Nala, who, like himself, had lost his empire and wealth by playing at dice, but in the end became fortunate and happy. *Nala,* king of Nishada, possessed all the noble qualities and acquirements that could distinguish an Indian monarch. Bhíma, king of Vidarbha (Berar) had an only daughter, the most beautiful and accomplished of her sex—the gentle *Damyantí.* Nala and Damyantí became mutually enamoured from the mere fame of each others virtues. The *Swayamvara* of the princess is about to take place. Nala repairs as a suitor to Vidarbha; but Indra and three other gods

become incarnate for the same purpose, and, meeting Nala in the way, they beg him to be the bearer of their message of love. He remonstrates, but at last consents. He delivers it, but Damyantí declares that, even in the presence of the gods, she shall select the noble Nala. The assembly meets, and all the royal suitors are in array; but Damyantí discovers, to her dismay, five Nalas, each of the deities having assumed the form, features, and dress of the king of Nishada. She utters a supplicatory prayer to the gods to reveal to her the true object of her choice. They are moved with compassion, and stand confessed, their spiritual bodies being distinguished from that of the human hero by their casting no shadow, nor touching the ground, and otherwise. Damyantí throws the wreath of flowers around the neck of the real Nala in token of her choice. The assembly breaks up amid the applause of the gods, and the lamentations of the disappointed suitors. The nuptials are celebrated, and Nala and his bride are blessed with two lovely children.

Nala, the model of virtue, and piety, and learning, at length performs the Aśwameda, or sacrifice of a horse, the height of Indian devotion. In the course of time, however, Nala is induced by an evil spirit to play at dice with his brother, *Pushkara*, and loses his kingdom, his wealth, his very clothes. One stake only remains,—Damyantí herself. This Pushkara proposes, but Nala refuses. The ill-fated pair are driven together into the wilderness all but naked. Nala persuades his wife to leave him, and return to her father's court, but she will not forsake him. The frantic man, however, resolves to abandon her while asleep.

He does so. Each passes through a series of strange and stormy adventures, ending in Nala becoming master of the horse to the King of Ayodhya (Oude), and Damyantí returning to her father's house. After some time, Damyantí, in order to discover the retreat of Nala, proclaims her intention to hold another *Swayamvara*, and to form a second marriage, though forbidden by the laws of Manu. Rituparṇa, the King of Oude, resolves to become a suitor, and sets forth with his charioteer—the disguised Nala. As they enter the city of Bhíma, Damyantí recognises the sound of her husband's trampling steeds—his driving could not be mistaken by her ear. She employs every artifice to discover her lord; she suspects the charioteer; she procures some of his food, and recognises the flavour of her husband's cookery; she sends her children to him. Nala can conceal himself no longer; but the jealous thought that his wife was about to take a second husband, rankles in his heart, and he rebukes her with sternness. Damyantí solemnly denies any such design, declaring that she had only employed the artifice to win back her lord. Nala re-assumes his proper form and character—wins back his wife and all that he had lost to his unprincipled brother, and, re-ascending his ancestral throne, recommences a reign of piety, justice, and felicity.

§ 6. *The Harivanśa* (i.e., *family of Vishṇu*), *etc.*

This forms a sort of appendix to the Mahá-bhárata, consisting of 25,000 verses. It recounts the adventures of Kṛishṇa, and subsequent fate of his family; but commences

with an account of the creation of the world, and of the patriarchal and regal dynasties.[1] The principal other episodes are—

4. "*The Deluge*"[2]—an Indian tradition of the deluge of Noah.—This has been translated by Bopp and Milman.

5. "*The Rape of Draupadí,*" and the combat of her five husbands to revenge it.

6. "*The Death of Śiśupála,*" and an account of Kṛishṇa's war with him.

7. "*The Bráhman's Lament*" over the orgies of the cannibal-giant Baka. The Baka-badha (as it is called in the original), or Bráhmaṇavitápa, has been translated, in verse, by Dean Milman.

[1] An English translation of the Harivanśa, with a critique on the French version of M. Langlois, is given in the Asiat. Journ., Feb., 1828.

[2] This episode occurs in the *Vana-parva* of the Mahábhárata. The hero of it is Manu, the Noah of the Hindús, not the grandson of Brahmá, and reputed author of the Code, but the seventh Manu, or Manu of the Kali Yug (or present period), called Vaivaswata, and regarded as one of the progenitors of the human race. He is represented as conciliating the favour of the Supreme by his penance in an age of universal depravity. The earliest account of him is in the Śatapatha Bráhmaṇa, attached to the Vájasaneyí Sanhitá of the Yajur-veda.

CHAPTER II.

ON THE PURÁṆAS AND DRAMATIC WORKS.

§ 1. *The Puráṇas Generally Described.*[1]

The different works known by the name of Puráṇas are evidently derived from the same religious system as the Rámáyaṇa and Mahábhárata, or from the mytho-heroic stage of Hindú belief. They present, however, peculiarities which designate their belonging to a later period, and to an important modification in the progress of opinion. They repeat the theoretical cosmogony of the two great poems; they expand and systematise the chronological computations; and they give a more definite and connected representation of the mythological fictions and historical traditions. But, besides these, and other particulars, they offer characteristic peculiarities in the paramount importance they assign to individual deities, in the variety and purport of the rites and observances addressed to them, and in the invention of new legends illustrative of the power and graciousness of those divinities, and of the efficacy of implicit devotion to them. Śiva and Vishṇu, under one or other form, are almost the sole

[1] Abridged from Professor Wilson's Preface to Translation of the Vishṇu Puráṇa.

objects that claim the homage of the Hindús in the Puráṇas: departing from the domestic and elemental ritual of the Vedas, and exhibiting a sectarial favour and exclusiveness not traceable in the Rámáyaṇa, and only to a qualified extent in the Mahábhárata. They are no longer authorities for Hindú belief as a whole, but were evidently compiled for the purposes of promoting the special worship of Vishṇu and Śiva.

It is probable, however, that there may have been an earlier class of Puráṇas, of which those we now have are but the partial and adulterated representatives. The name itself, *Puráṇa* ("old") indicates the object of the compilation to be the preservation of *ancient traditions*, a purpose, in the present condition of the Puráṇas, but very imperfectly fulfilled. "I cannot discover in them," says Col. Vans Kennedy, "any other object than that of religious instruction. The descriptions of the earth and planetary systems, and the lists of royal races which occur in them, are evidently extraneous."

§ 2. *The Cosmogony and Theogony of the Puráṇas.*

These may both, probably, be traced to the Vedas. The scheme of primary or elemental creation they borrow from the Sánkhya philosophy, which is, probably, one of the oldest forms of speculation on man and nature amongst Hindús.

The Pantheism (or, viewed in one light, the Polytheism) of the Puráṇas is one of their invariable characteristics, although the particular divinity—who is all things, from

whom all things proceed, and to whom all things return—be diversified according to their individual sectarial bias. They seem to have derived the notion from the Vedas; but in them the one universal Being is of a higher order than a personification of attributes and elements, and—however imperfectly conceived or unworthily described—is *God*. In the Puráṇas, the one only Supreme Being is supposed to be manifest in the person of Śiva or Vishṇu, either in the way of illusion (माया), or in sport; and one or other of these divinities is, therefore, the cause of all that is—is himself all that exists.

§ 3. *As to Date.*

The Puráṇas are evidently works of different ages, and have been compiled under different circumstances. It is highly probable that, of the present popular forms of the Hindú religion, none assumed their actual state earlier than the time of Sankara Áchárya, the great *Śaiva* reformer, who flourished, in all likelihood, in the eighth or ninth century. Of the *Vaishṇava* teachers, Rámáṇuja dates in the 12th century, Madhváchárya in the 13th, and Vallabha in the 16th; and the Puráṇas seem to have accompanied or followed their innovations, being evidently intended to advocate the doctrines they taught.

§ 4. *Their Style.*

The invariable form of the Puráṇas is that of dialogue, in which some person relates their contents in reply to the

enquiries of another. The immediate narrator is commonly, though not constantly, Lomá-harshaṇa, a disciple of the famous Kṛishṇa Dwaipáyana Vyása, the son of Parásara, who is said to have taught the Vedas and Puráṇas to various disciples, but who appears to have been the head of a college or school, under whom various learned men gave to the sacred literature of the Hindús the form in which it now presents itself, *Vyása* being a generic term, meaning "an arranger or compiler."

Lomá-harshaṇa was a *Súta, i.e.* a bard or panegyrist, who was created, according to the Vishṇu Puráṇa, to celebrate the exploits of princes; and hence, perhaps, the appropriation, in a great measure, of the Puráṇas to the genealogies of regal dynasties and descriptions of the universe.

§ 5. *The Puráṇas enumerated.*

The Puráṇas are uniformly stated to be eighteen in number. Their names are as follows:—(1) The *Bráhma* Puráṇa; (2) the *Padma*; (3) the *Vaishṇava*; (4) the *Śaiva*; (5) the *Bhágavata*; (6) the *Nárada*; (7) the *Márkaṇḍeya*; (8) the *A'gneya*; (9) the *Bhavishya*; (10) the *Bráhma-vaivartta*; (11) the *Lainga*; (12) the *Váráha*; (13) the *Skánda*; (14) the *Vámana*; (15) the *Kaurma*; (16) the *Matsya*; (17) the *Gáruḍa*; (18) the *Brahmáṇḍa*.

This list is according to the *Bhágavata*. In other authorities there are a few variations in the titles, but not in the number.

It is said that there are also eighteen *Upa-puráṇas*, or minor Puráṇas; but the names of these are specified in

the least receivable authorities, and the greater number of the works are not procurable.

§ 6. *Classified and Described.*

The Puráṇas are, in the *Padma*, divided into *three classes*, according to the qualities which characterise or prevail in them, viz., the *Sátwika*, the *Támasa*, and the *Rájasa*, from the predominence, respectively, of the qualities of *satwa* (goodness or purity), *tamas* (gloom or ignorance), or *rajas* (passion), which distinguishes each. Those in which the *mahátmya* (greatness) of Hari, or Vishṇu, prevails, are *Sátwika*; those in which the legends of Agni, or Śiva, predominates, are *Támasa*; and those which dwell most on the stories of Bráhma, are *Rájasa*. These last are special favourites with the *śáktas*, or worshippers of *śakti*, or the female principle. It is in the Puráṇas included in the Rájasa class that such legends occur as the Durgá Mahátmya (an episode of the Márkaṇḍeya), on which the worship of Durgá, or Kálí, is especially founded. The Bráhma-vaivartta (another of the same class) devotes a great portion of its contents to the celebration of Rádhá, the mistress of Kṛishṇa, and other female divinities. Indeed, the principal subject of the Rájasa class seems to be the worship of Kṛishṇa, and the account of his amours, and as the sojourner in Vṛindávan, under the title of *Gopála*, and *Bál-Gopála*, the companion of the cowherds and milkmaids, the lover of Rádhá, or as the juvenile master of the universe, *Jagannátha*.

The aggregate number of Ślokás in the Puráṇas is stated to be 400,000 or 1,600,000 lines.

§ 7. *Of the Skánda and Padma Puráṇas.*

The longest of the Puráṇas seems to have been the *Skánda*, which is said to have contained 81,000 stanzas, but in a collected form it is no longer in existence. Only fragments of it are met with in the shape of Sanhitás, Káṇḍas, and Mahátmyas. The most celebrated of these portions is the *Káśi-Káṇḍa*, which gives a minute description of the temples of Śiva in or near Benáres (Káśi), mixed with directions for worshipping Maheshwara (Śiva). The greater part, at least, of this Káṇḍa was most probably written before the first attack on Benáres by Mahmúd of Ghazni. The story of *Agastya* records, in a legendary style, the propagation of Hindúism in the south of India.

The *Padma Puráṇa*, which is the next longest, contains 55,000 stanzas, and gives an account of the period when the world was a golden lotus *(padma)*, Bráhma assuming that form at creation.

§ 8. *Of the Vishṇu Puráṇa.*

But the best known of all is the *Vishṇu Puráṇa*, on account of the translation of it, with a long preface and numerous notes, by Professor H. H. Wilson, who gives, in his preface, a full analysis of all the other Puráṇas, so far as their contents are ascertainable. It contains 23,000 stanzas. In this work, Paráśara, beginning with the events of the *Varáha Kalpa*, expounds all duties, especially in connection with the worship of Vishṇu (as Kṛishṇa).

The fourth book, which contains the genealogies of the royal family, commencing with the Solar and Lunar dynasties, until a comparatively modern period, may be regarded as a valuable epitome of Hindú history.

Another of the Puráṇas deserves special notice here, as one of great celebrity in India, and as exercising a more direct and powerful influence on the opinions and feelings of the people than perhaps any other of the Puráṇas, viz.—

§ 9. *The Śri Bhágavata.*

This is placed fifth in all the lists, except in that of the Padma Puráṇa, which ranks it as the 18th, as being the extracted substance of all the rest. It is so named from being dedicated to the glorification of Bhagavat or Vishṇu.

It consists of 18,000 verses. The Bhágavata was communicated to the Ṛishis at Naimisháraṇya by the Súta (or bard) Lomá-harshaṇa; but he only repeats what was related to him by *Súka*, the son of Vyása, to Paríkshit, the king of Hastinápura, grandson of Arjuna. Having incurred the imprecation of a hermit, by which he was sentenced to die of the bite of a venomous serpent at the expiration of seven days, the king, in preparation for this event, repairs to the banks of the Ganges, whither also come the gods and sages, to witness his death. Among the latter is Súka; and it is in reply to Paríkshit's question, what a man should do who is about to die, that he narrates the Bhágavata, as he had heard it from Vyása, for nothing secures final happiness so certainly as to die whilst the thoughts are wholly engrossed by Vishṇu.

The narrative opens with a cosmogony, which, though in most respects similar to that of the other Puráṇas, is more largely mixed up with allegory and mysticism, and derives its tone more from the Vedánta than the Sánkhya philosophy.

The fourth Skáṇḍa contains the *Manwantara of Swayambhuva,* and describes the multiplication of the patriarchial families. The tenth book is the characteristic part of this Puráṇa, and the portion on which its popularity is founded. It is appropriated to the history of Kṛishṇa more in detail than in the *Vishṇu Puráṇa.* It has been translated into nearly all the languages of India. The *Prem Ságar* is the Hindí version of it.

Colebrooke thinks the Bhágavata to be the work of the grammarian *Vopadeva,* six hundred years ago. Its authenticity is doubtful. It would be tedious and superfluous to dwell longer on the Puráṇas, by giving even the briefest analysis of the contents and characteristics of the remaining works so called. We proceed, therefore, to notice the

§ 10. *Dramatic and other Poetical Compositions,*

to which reference has not already been made.

The classical poetry of ancient India is divided into three periods. The first is that of the Vedas, the second that of the great Epics, the third that of the Drama. A fourth is mentioned, but as it is of later date (since the birth of Christ), it is not considered as belonging to the classic age. The difference of style alone between the

Vedas and the great Epic poems already noticed, is so great as to prove that centuries must have elapsed between their respective composition. The language of the former is visibly softened and polished in the Epic, nearly as much as that of the Iliad in the hands of the Grecian dramatists. The bards of India have given to poetry nearly every form which it has assumed in the western world; and in each and all they have excelled. Its heroic poets have been likened to Homer; Vyása is not unworthy of comparison with Milton — his Nala and Damyantí with the "Faerie Queen" of Spenser. In the Drama, Kálidása has been designated the Indian Shakespeare. Under the present head, therefore, we shall commence with some account of that great poet and his works.

§ 11. *Kálidása.*

Kálidása is reputed to have been one of the ornaments (or "gems") of the court of Vikramáditya, king of Ujayin, whose reign, used as a chronological epoch by the Hindús, is placed fifty-six years before the Christian era. His poems, undoubtedly, belong to a classical period of Hindú literature, and "that period, there is reason to believe (says Professor Wilson), did not long survive the first centuries of Christianity. The poets of later date were men of more scholarship than imagination, and substituted an artificial display of the powers of language for the enforced utterance of the feeling or the fancy."

The most celebrated, perhaps, of the works of Kálidása

is his *Śakuntalá*, or "the Fatal Ring," a drama, in seven acts, the plot of which is taken from an episode of the Mahábhárata.

§ 12. *The Śakuntalá.*

It was the publication of a translation of this play, by Sir William Jones, full seventy years ago, which Max Müller thinks "may fairly be considered as the starting point of Sanskṛit philology." "The first appearance of this beautiful specimen of dramatic art," he continues, "created, at the time, a sensation throughout Europe, and the most rapturous praise was bestowed upon it by men of high authority in matters of taste." It has since been translated into French, with elaborate notes, by M. Chézy; and, more recently, a beautiful edition of a new, partly poetical, translation has been published (in English) by Professor Monier Williams. Dr. Gilchrist also (in 1827) edited a translation of it into "elegant Hindoostanee," which had been made long before his time.

The Hindú drama possesses one striking peculiarity which should alone secure it general favour. "It is impossible," says Professor Wilson, "that the dramatic compositions of India should have been borrowed from any other people, either of ancient or modern times; besides which, they present characteristic features in their conduct and construction which plainly evince their original design and national development."

In the Śakuntalá, as in most other Hindú dramas, the common people are represented as speaking the *Prákṛit*, or vulgarised Sanskṛit, while the language of the higher

and more educated classes is the classical Sanskṛit of the present type.

§ 13. *The Raghu-Vanśa*

is another poem by Kálidása, in nineteen cantos, and is considered one of the most admirable compositions in the Sanskṛit language. It contains a history of the ancestors of Ráma, commencing with Dilípi, the father of Raghu, one of the kings of Ayodhya (Oude)—who was the grandfather of Ráma-chandra—and carrying down the history of his descendants to Agnivira, giving a genealogical table of twenty-nine princes in all. Nearly one-half of the work relates to the history of Raghu, and as much to that of Ráma and other intermediate princes of the line.

§ 14. *The Megha-Dúta, or "Cloud Messenger,"*

is, next to the Śakuntalá, perhaps the most celebrated of the poems of Kálidása. Editions of this work were published at Calcutta in 1813, and in London in 1815, by Professor H. H. Wilson, with a translation in English verse, and notes and illustrations; and again reprinted with a vocabulary, etc., by Professor Johnson, of Haileybury, in 1843. It consists of only 116 strophes or stanzas.

§ 15. *The Nalodaya*

is a poem in four cantos, comprising 220 ślokas, or couplets, on the adventures of Nala and Damyantí. One edition of this is accompanied by the comments of six learned pandits, and designated the Subodhiní. This work has been

carefully edited by the late Rev. Dr. Yates, of Calcutta (1844)—accompanied by a metrical English translation, an essay on alliteration, a grammatical analysis, and an account of other similar works. In this singular poem rhyme and alliteration are combined in the terminations of the verses: for the three or four last syllables of each hemistich within the stanza are the same in sound, though different in sense. It is a series of puns on a pathetic subject. It is supposed to have been written as a counterfeit of a short poem (of 22 stanzas) similarly constructed, but with less repetition of each rhyme; and entitled, from the words of the challenge with which it concludes, *Ghaṭakarpara* ("an elephant's skull").

§ 16. *The Vikramorvaśí*

is a drama by the same elegant hand, doubtless, that wrote Śakuntalá, tradition as well as internal evidences attesting the identity of authorship. "In each we see the same exquisite polish of style, the same light touch in painting scenery and character; and yet the dramas are 'like in difference,' and each has the separate personality, as well as the mutual likeness, which characterises the twin offspring of the same creating mind."[1] An edition of the text was printed at Hertford (1849), under the auspices of Professor M. Williams, and an English translation, in 1851, by Professor E. B. Cowell. The text has also been edited in Germany by Professors Lenz and Boehtlingk;

[1] Preface to Cowell's translation. Both dramas are founded on ancient legends. A few meagre hints in the Mahábhárata appear to have furnished the first idea of the amplified story of the Vikramorvaśí. The Paurâṇic version appears in the Harivansa.

and Professor Wilson has given a translation, in elegant verse, in his "Specimens of the Theatre of the Hindús."

§ 17. *Miscellaneous.*

The other works attributed to Kálidása are: (1) The *Ṛitu-Sanhára* (or "assemblage of the seasons"), a descriptive poem, which was the first book ever printed in Sanskṛit: Wilson gives sixteen verses of it in his edition of the Megha-Dúta. (2) The *Śrusha-Bodha*, a poem on Sanskṛit prosody, founded on Pingala's aphorisms, or rules of prosody, especially applicable to Prákṛit poetry. (3) The *Kumára-Sambhava*, or Birth of Kártikeya, the God of War, a long poem, originally in twenty-two books, but of which only fragments are now extant. Three or four other works have been attributed to him, but their authenticity is doubtful, viz., the Śṛingára-Tilaka, and Prasnottara-Mála (two *lyric* poems), etc.

§ 18. *The other Epic Poets*

are Bháravi, Śrí-Harshá, and Mágha, who, with Kálidása, have been dignified by the titles of *Mahá-kavya*, or the great poets. Bháravi is the author of the *Kirátárjunlya*, which contains an account of the wars carried on by Arjuna against savage nations. Śrí-Harsha's principal work is the *Naishadha-Charita*, or the Adventures of Nala, Raja of Nishadha, in twenty-two cantos, which the Hindús rank as one of the six great poems regarded as the masterpieces of their profuse literature.

Mágha's epic poem, entitled Śiśupála Badha (or the death of Śiśupála) is a work of much merit. An edition of it was published at Calcutta (1815), in royal 8vo.

Soma-Deva, another epic poet, is the author of the *Vṛihat-katha*, which Sir William Jones compares with the poems of Ariosto, and of a poem on the death of *Nanda* and the accession of *Chandragupta* to the throne.

§ 19. *Fables and Ethical works* (*Nîtikatha*).

The most celebrated work of this class is the *Pancha-Tantra*, so called from its being divided into five *Tantras*, or sections, but also known by the name of *Panchopákhyánam*, or five (collections of) stories. It is the parent stock of the Hitopadeśa, Pilpay's Fables, and other similar collections. Its authorship is attributed to Vishṇu-Śarmá, who is said to have extracted the essence of all the most celebrated works of this class. "Whoever reads this work," it is said, "acquires the whole *Nîti-Śástra*, and and will never be overthrown by Indra himself."

The oldest collection of fables and tales that is known, is that which goes under the name of *Bidpai*, or *Pilpay*; and there is no book, except the Bible, which has been translated into so many languages, though its origin is involved in mystery. The Arabic and Persian versions of this work are known by the name of the *Kalîla-wa-Dimna*. The Sanskṛit version is the celebrated *Hitopadeśa*, or "Friendly Instructor," which is divided into four books, entitled respectively, the *Mitra-Lábha* (or Acquisition of Friends), the *Mitra-Bheda* (or Separation of Friends), *Sandhi* (Peace), and *Vigraha* (War). This work is too well known by mere tyros in Sanskṛit lore to require a further description here.

APPENDIX I.

BRIEF OUTLINE OF HINDU MYTHOLOGY.

As intimately connected with the literature of the Hindús, and tending greatly to its elucidation, the editor has deemed it desirable to subjoin a short account of their religious systems. For the following concise outline thereof he has been indebted chiefly to a valuable and interesting volume, entitled "India and the Hindoos," by the Rev. F. de W. Ward, formerly missionary at Madras, along with the larger work already referred to, by the Rev. W. Ward, of Serampore.

The Vedas and S'astras, which claim to communicate all that need be known regarding the character of the Supreme, with the modes of performing acceptable worship, and of securing the divine blessing, teach the existence of one universal spirit, the fount and origin of all other beings, animate or inanimate, material or immaterial. To this supreme divinity is given the incommunicable name of Brahma: a noun, in the neuter gender, as indicating the negative mode of his existence: and to be distinguished from Brahmá, the distinctive title of the first of the Hindú Triad. Of this great self-existent, independent, and eternal One, we are told in the S'ástras that he resides in perpetual silence, takes no interest in the affairs of the universe, finding his happiness in undisturbed repose. They add, that though all spirit and without form, he is devoid of qualities (निर्गुण), without will (निरीह), without consciousness of his own existence, immersed in an abyss of unrelieved darkness and gloom. He is the ONE, say they, not *generically*, as possessed of a divine nature; not *hypostatically*, as simple and uncompounded;

not *numerically*, as the only actual deity,—but the sole entity, whether created or uncreated. "His oneness is so absolute, that it not only excludes the possibility of any other God, co-ordinate or subordinate, but excludes the possibility of aught else, human or angelic, material or immaterial." He is thus, as one well says, "an *infinite negative*, an *infinite nothing*."

This is the supreme deity of the Hindús, mysterious, unapproachable, indescribable,—in fact unintelligible.

The Hindús are not Atheists in the sense of a chance creation of all beings and things. Their system, generally, is rather, in its original state, refined and sublimated *Pantheism*, all visible things being regarded as but manifestations of his (Brahma's) essence. With a verbal change, we may adopt the poet's couplet as descriptive of the Hindú faith,—

> "All are but parts of this mysterious whole,
> Whose body nature is, and Brahm the soul."

The authors of the Hindú system, like the Greek philosophers, found a difficulty in conceiving how pure spirit could exert any energy, and especially an energy sufficient to create a world. When, therefore, the supreme Brahma willed to create the world, he drew forth from himself three hypostases, to which were given the names of Brahmá, Vishṇu, and S'iva. These constitute the celebrated Hindú Triad, of whom the sacred books declare that "They were originally united in one essence, and from one essence were derived, and that the great One, became distinctly known as three Gods, being *one person and three gods*."

Of each of these divine personages, we shall give a short lescription.

1. *Brahmá.*

This deity is usually represented as a man with four faces, riding on a swan, and holding in one of his four hands a portion of the Vedas; in the second a pot of water; while the third is raised upward to indicate protection; and the fourth declined downward, as bestowing a gift. He is variously styled the

"self-existent" (स्वयम्भु)—though falsely, since he sprung from Brahma—the "great father" (पितामहः) the "Lord of creatures," (सृष्टिकर्त्ता), and, more appropriately, the "Creator" (स्रष्टृ or स्रष्टा). He is reputed to have had originally four heads, having lost one, for a reason upon which his biographers are divided in opinion. That given in the Skanda Puráṇa is as follows:—"The Linga (or sacred symbol) of S'iva fell, by the curse of a Ṛishi, from heaven, and increased in such height that it filled heaven and hell. In order to see it, Brahmá, Vishṇu, and the other gods, assembled, and in the midst of their wonder they called out, 'Who can reach its extremity?' Vishṇu descended to hell, and Brahmá went upwards; but neither search proved successful. Brahmá, under the influence of shame, hired the cow, *Káma*,[1] and the tree, *ketaka*,[2] as false witnesses, and asserted three times that he had seen the end. The gods, knowing the falsehood of his declaration, deprived him, by their curse, of all worship, and S'iva cut off one of his heads." Be the cause what it may, there is but one temple to his honour erected in the land, and he receives less direct reverence than almost any of the celestials.

2. *Vishṇu.*

This second of the Trimurtti,[3] or Triad, appears as a blue man wearing yellow garments, and riding on a skate (गरुड़),[4] and holding in his four hands a war-club, a conch shell, a weapon called a *chakra* (or discus), and a water lily. He has numerous other names,[5] as Náráyaṇá, Viśwambhara, Keśava, Govinda, Mádhava, etc., and is worshipped as the Pervader, or the personification of the preserving principle.

[1] Káma-dhenu, *i.e.* the cow which yields everything desired.

[2] The "Pandanus odoratissimus."

[3] त्रिमूर्त्ति lit. "three forms."

[4] Or more generally on a *Garuḍa* (गरुड) or *garuṛa*, an animal half-bird and half man.

[5] The S'ástras say 1,000.

The Puráṇas mention ten *Avatárs* (descents or incarnations) of this God, nine of which have already taken place, viz., (1) As a fish (the *Matsya* avatára); (2) as a tortoise, or turtle (*Kachhapa*); (3) as a boar (*Varáha*); (4) as a man-monster (*Nara-Singha*); (5) as a dwarf (*Vámana*); (6) as a giant (*Paraśu-ráma*); (7) as *Ráma* (the hero of the Rámáyaṇa); (8) as *Kṛishṇa*; (9) as *Buddha*. The tenth, which is still expected, will be (according to the Śástras) as a *white horse*, called the *Kalki-avatára*. The first six are said to have taken place during the *Satya Yuga*, *i.e.*, the first or golden age of the world's history, and of these there are no images made for worship. The following three occurred during the Treta and Dwápara Yugas, and the tenth is assigned to the present and last age, the Kali Yuga.

Each incarnation was effected for the accomplishment of some special purpose of more or less importance, and distinguished by the performanee of wonderful exploits. Thus, in the first, Vishṇu took the form of a fish (some say of one kind and some another) in order to bring up the Vedas from the bottom of the ocean, for the instruction of Brahmá on his entering on the work of creation. In the Kachhapa, he assumed the form of a tortoise, in order to take upon his back the newly created earth, and secure its stability. The Hindús still believe that the earth is supported on the back of this tortoise or turtle. The Varáha happened at one of the periodical destructions of the world, when the earth sunk into the waters. Vishṇu, the preserver, appearing in the form of a boar, then descended into the waters, and, with his tusks, drew up the earth. The fourth and fifth avatárs took place for the destruction of certain giants and tyrants. The sixth (Paraśu[1]-Ráma), for the overthrow and extinction of the Kshatriyas, who had become very corrupt and tyrannical. As Ráma-chandra, in the seventh, he conquered and killed the giant Rávaṇa, the king of Ceylon; and as Balaráma, in the eighth, he destroyed Pralamba and other giants. The

[1] *Paraśu* is the name of an instrument of war.

ninth had for its object also the destruction of certain giants. For this purpose, in the form of Buddha, Vishṇu produced among mankind, by his preaching, etc., a disposition to universal scepticism; that, having no longer any faith in the gods, the giants might cease to apply to them for those powers by which they had become such dreadful scourges to mankind. In this appearance, the object of Vishṇu was accomplished by art, without the necessity of war; but the dreadful alternative adopted affords a proof of how wretchedly the world would be governed if everything depended on the wisdom of man.

Some idea of the moral character attributed to Vishṇu may be gathered from the following incident recorded in the Śástras:—When the sea was churned to recover the ambrosia (Mount Mandra being the charming stick, a five-headed snake, Vaisuka, the rope, and the demons called Asuras, the workmen), Akabai and Lakshmí, two maiden sisters, arose at the same time. Vishṇu, perceiving Lakshmí to be the more beautiful, wished to marry her; but not being able to accomplish the object until the elder was disposed of, he deceived the Ṛishi Uddakala as to Akabai's beauty and excellences, which induced him to marry her, while Vishṇu espoused the woman of his choice.

The followers of this god, in particular, form one of the three-fold divisions of Hindú society, viz., the Vaishṇavas, the Śaivas, and the Śáktas.

3. *Śiva.*

is the reputed *destroyer* of mankind, as Vishṇu is the preserver. He is commonly represented as a silver-coloured man, with five heads and eight hands, in six of which are, severally, a skull, a deer, fire, an axe, a rosary, and an elephant rod; while the seventh is open, in the attitude of blessing, and the last in that of protecting. He has a third eye in his forehead with perpendicular corners, ear-rings of snakes, and a collar of skulls. At the end of each series of the four Yugas, Śiva submerges and destroys the earth, and then remodels it: his name being more properly the new-modeller or reproducer. One form in which

this deity is worshipped is the *linga* (or *lingam*), answering to the *phalli* of the Greeks. It is exposed to view all the country over, and especially worshipped by the women.

S'iva has an immense number of devotees, some of whom consider him superior to Brahmá himself. One of his consorts is the sanguinary Kálí, another (for he was a polygamist) was the more pacific Durgá, of each of whom we shall give a short account.

4. *Kálí*

is the Moloch of India. Her appearance indicates her character. She is represented as standing with one foot upon the chest of her husband, S'iva, whom she has thrown down in a fit of anger; her tongue, dyed with blood, is protruding from her mouth; she is adorned with skulls, and the hands of her slain enemies are suspended from her girdle. The blood of a tiger delights her for ten years; of a human being, for one thousand years. If any of her worshippers draw the blood from his own person, and offer it her, she will be in raptures of joy; but if he cut out a piece of his own flesh for a burnt offering, her delight is beyond bounds. But, though thus sanguinary and malevolent, Kálí is one of the favourite deities of the Hindús. The Swinging Festival, and other observances equally atrocious, are in her honour, being designed to avert her wrath, or secure her blessing. She is the special friend of thieves and murderers, who invoke her blessing before entering upon their deeds of violence, fraud, or death.

5. *Durgá*

combines the characteristics of Minerva, Pallas, and Juno. Her original name was Párvatí, but having, by a display of extraordinary valour, defeated a giant named Durga, she was thenceforth dignified with the name of her conquered foe. This monster is by some supposed to be a personification of vice, and Durgá of virtue, while the struggle typified the action and reaction of good and evil in the world. The festival in honour

of this goddess (the Durgá Púja), observed in the month of September, has no superior for magnificence of entertainment and imposing appearance in the country. At the celebration of one festival, a wealthy Hindú has been known to give 80,000lbs. of sweetmeats, 80,000lbs. of sugar, 1,000 suits of cloth garments, 1,000 suits of silk, and 1,000 offerings of rice, plantains, and other fruits. In the single city of Calcutta, it is supposed that half a million pounds sterling are annually expended on the Durgá festival alone.

6. *Indra.*

He is called the king of Heaven, and his reign is said to continue one hundred years of the gods, after which another individual from among the gods, the giants, or men, by his own merit, raises himself to this eminence. The sacrifice of a horse (*aśvamedha*) one hundred times will raise a person, it is said, to the rank of Indra. He is represented as a white man, sitting on an elephant, with a thunderbolt in his right hand, and a bow in his left. He has 1,000 eyes.

The Puráṇas and other Śástras contain many stories regarding Indra, who is represented as particularly jealous lest any person should, by sacred austerities or sacrifices, out-do him in religious merit, and thus obtain his kingdom. To prevent these devotees from succeeding in their object, he generally sends a captivating female to draw away their minds, and thus luring them from their religious austerities, induce them to return to a life of sensual gratification. He was once guilty of stealing a horse consecrated by king Sagara, who was about to perform for the hundredth time the sacrifice of that animal. But that which entails the greatest infamy on the character of this god is his seducing the wife of his religious guide (*guru*) Gautama. This he effected (like Jupiter in the seduction of Alcmena) by assuming the appearance of her absent husband. Ahalyá, the guru's wife, discovered her celestial seducer; but, through wantonness, and he being king of the gods, consented to his importunities. Gautama, however, met him as he was leaving the hermitage,

and discovering the crime he had committed, pronounced upon him a curse by which the god instantly became a eunuch.

Amarávatí, the capital (or heaven) of Indra, was made by Viśvakarma, the architect of the gods, a son of Brahmá. It is described as eight hundred miles in circumference, and forty miles high. Its pillars are composed of diamonds; all its thrones, beds, etc., of pure gold, as also its palaces. It is surrounded by beauteous gardens and pleasure grounds, interspersed with pools, fountains, etc., while music and dancing, and every sort of festivity, entertain the celestial inhabitants. Indra is supposed to preside over the elements, and is by some considered the deified impersonation of the heavens. His annual festival takes place on the 14th of the month Bhádra (August-September).

7. *Súrya—the Sun.*

This god is said to be the son of Kaśyapa, the progenitor of gods and men. He is represented as a dark-red man, with three eyes and four arms. In two hands he holds the *lotus*, or water-lily, with another he signifies the bestowment of a blessing, and with the fourth the forbidding of fear. He sits on a red water-lily, while rays of glory issue from his body. The Bráhmans consider him one of the greatest of the gods, resembling Brahmá in glory. The celebrated incantation called the *gáyatrí*, and many other forms of prayer and praise used in the daily ceremonies of the Bráhmans, are addressed to him. Every Sunday, but especially on the first in the month Mágha (January-February), his worship is performed, especially by women, who beg of him the blessings of a son, riches, health, etc.

Those who adopt this god as their particular guardian deity, are called Sauras. They never eat till they have worshipped the sun, and when it is entirely covered with clouds they fast. On Sundays (*Ravibár*), other Hindús as well as they perform special worship to his idol, and some of them also fast.

Súrya has two wives, named Savarṇá (*i.e.* "like," or "coloured," or "golden") and Cháyá (*i.e.* "shade" or "shadow"). Savarṇá,

it is said, after her marriage to the sun, unable to bear the power of his rays, made an image of herself, and imparting life to it, named it Cháyá, and left it with Súrya. She then returned to her father, Viśvakarma's house; but on his refusing to receive her, she assumed the form of a mare and fled into the forest Dandaka. Súrya went after her to his father-in-law's house, who received him with respect, but, unperceived, gave him a seat formed of different sharp weapons, by which he became divided into twelve round parts (the signs of the Zodiac?). His rage was great, but he was pacified on learning that Viśvakarma had sent his daughter back to him. By the power of *dhyána* (meditation), Súrya ascertained that Savarṇá had become a mare and gone to the forest. On which he assumed the form of a horse, joined her, and in these forms two children were born to them, viz., Aświní ("horse-born") and Kumára ("prince") who became physicians to the gods.

There are no temples dedicated to Súrya in Bengal. A race of kings, distinguished as the descendants of the sun, once reigned in India, of which dynasty Ikshváku was the first king, and Ráma the sixty-sixth.

8. *Ganeśa*

is the elder son of S'iva and Párvatí (*alias* Durgá). With his elephant face, big belly, and four hands,[1] and sitting on a rat, he presents a strange and repulsive appearance. But for all this no deity is more often named than he. Being esteemed the *work-perfecter*, or one who can place or remove obstacles, he is always invoked at the commencement of every religious service, enterprise, or composition. Before undertaking a journey, writing a letter, studying a book, and the like, Ganeśa is on the lips of the traveller or student. This eminent position was assigned him

[1] Holding, respectively, a shell, a *chakra* (or discus), a club, and a lotus (or water-lily). Instead of *two* tusks, as elephants have, he has only one, the other having been torn out by Vishṇu, when, on one occasion, he wished to have an interview with S'iva, Ganeśa, as door-keeper, refusing him admittance. Vishṇu had assumed the form of Paraśu-Ráma.

as a compensation for the strange head he wears, which was put upon his shoulders when he lost his own, in infancy, by a look of the celestial S'ani—the Hindú Saturn.[1] The goddess, seeing her child headless, was overwhelmed with grief, and would have destroyed S'ani, but Brahmá prevented her, telling S'ani to bring the head of the first animal he should find lying with its head northwards.[2] He found an elephant in this position, cut off its head, and fixed it on Ganeśa, who then assumed the shape he at present wears. Durgá was but little soothed when she saw her son with an elephant's head; but, to pacify her, Brahmá said that, amongst the worship of all the gods, that of Ganeśa should for ever have the preference. Shop-keepers and others paint the name or image of this god over the doors of their shops or houses, expecting from his favours protection and success. He is worshipped especially at the commencement of a wedding, as well as when the bride is presented to her bridegroom. No public festivals, however, in honour of Ganeśa are held, nor any temples dedicated to him in Bengal, though stone images of the god are worshipped in the temples on the banks of the Ganges at Benares.

Sir William Jones calls Ganeśa the god of wisdom, referring, as a proof, to his having an elephant's head. The Hindús, however, in general, consider the elephant a stupid animal; and to be called "as stupid as an elephant" is a bitter taunt. He corresponds rather to the Roman Janus.

9. *Kártikeya,*

the elder, and only other son of Dúrga, by S'iva, is the god of war. He is represented sometimes with one, and at others with

[1] Durgá is said, on this occasion, to have cursed the gods, so that they have ever since been childless, except by criminal amours with females not their own wives.

[2] Durgá had laid her child to sleep with its head to the north, which is forbidden by the S'ástra. It is superstitiously believed that if a person sleep with his head to the east he will be rich, if to the south he will have long life, if to the north he will die, and if to the west (except when on a journey) he will have misfortune.

six faces; is of a yellow colour; rides on a peacock, and holds in his right hand an arrow, and in his left a bow. The express object of his birth is said to have been the overthrow and destruction of the giant Táraka, who, having by the performance of religious austerities obtained the special blessing of Brahmá, afterwards oppressed both Bráhmans and gods. Indra (the king of the celestials) then called a council in heaven, when the gods applied to Brahmá, who declared that he could not reverse his blessing on Táraka, but that Kártikeya, who should be the son of Siva, would destroy the giant. Durgá, the daughter of Hímálaya, partly by the intervention of Kandarpa, the god of love, and partly by the power of religious austerities, prevailed on the ascetic Siva to marry her, and Kártikeya was the first fruit of their union.

On the last evening in the month Kártika (October-November), a clay image of this god is worshipped, and next day thrown into the water. These images are sometimes not less than twenty-five cubits high, so that the offerings have to be presented at the end of a long bamboo to reach the mouth of the god. His image is also made and set up by the side of his mother, Durgá, at the great festival of this goddess in the month Áswina (September-October), and in the month Chaitra (March-April), when each day the worship of the son is performed after that of his mother.

There are no temples in Bengal, however, to this god, nor any images of him kept in the houses of the Hindús except during a festival. Women worship and make special vows to Kártikeya, in the hope of obtaining a male child.

10. *Sabrámanmán,*

who is likewise styled the Hindú Mars, seems to be merely another form of Kártikeya, and is regarded as the special guardian of the Bráhmanical order. He is represented with six faces and twelve arms, riding on a peacock, and holding in his several hands a bow, an arrow, a conch, a discus, a sword, a rope, a

trident, a diamond weapon, fire, a dart, a drum, and a crescent shaped weapon. He is worshipped chiefly in the Madras Presidency.

11. *Yama,*

called also Kála ("time"), Dharma-rája ("the holy king"), Kṛitánta ("the destroyer"), Preta-rát ("the lord of the dead"), etc., is the Pluto of the Hindús. The name Yama itself means "restraint," "penance," or, according to Ward, "he who takes out of the world." He is the judge of the dead. His image is that of a green man, with red garments and inflamed eyes, having a crown on his head, and a flower stuck in his hair, with a club in his right hand, and sitting on a buffalo. His dreadful teeth, grim aspect, and terrific shape, fill the inhabitants of the three worlds with dismay. Yama is said to hold a court, in which he presides as judge, being assisted by a person named Chitra-gupta,[1] who keeps an account of the actions of men. A number of officers are also attached to the court, who bring the dead to be judged. If the deceased persons have been wicked, Yama sends them to their particular hell; if good, to some place of happiness. The poor Hindús, at the hour of death, sometimes fancy they see Yama's officers (Kṛitánta-dúta) in a frightful shape, coming to fetch them away.[2] Yama is said to reside at Yamálaya, on the south side of the earth. All souls, wherever the person die, are supposed to go to Yama in four hours and forty minutes, and a dead body cannot be buried till that time has elapsed.

An annual festival is held in honour of Yama on the second day of the moon's increase in the month Kártika (October-November), when an image of clay is made and worshipped with the usual ceremonies for one day, and then thrown into the river.

[1] That is, "he who paints" (or writes the fate of men) "in secret."

[2] The Purâṇas teach that after death the soul becomes united to an aërial body, and passes to the seat of judgment to be tried by Yama. It, however, remains in this aërial vehicle till the last S'ráddha (funeral-rite) is performed, twelve months after death, when it passes into happiness or misery, according to the sentence that may have been passed upon it by Yama.

No bloody sacrifices are offered to this god. He is also worshipped at the commencement of other festivals as one of the ten guardian deities of the earth. Every day the Hindús offer water to Yama in the ceremony called *tarpaṇa*. Some Hindús, rejecting the worship of other gods, worship only Yama, alleging that, as their future destiny is to be determined by him only, they have nothing to fear from any besides him.

We learn from the Mahábhárata, that, after Brahmá had created the three worlds—heaven, earth, and pátála—he recollected that a place for judgment and the punishment of the wicked was wanting. He, therefore, ordered Viśvakarma to prepare a superb palace for the purpose, the hall of judgment being surrounded by a river of boiling water, which each one, after death, is obliged to swim across. But the offering of a cow to a Bráhman cools the river, and renders the passage easy.

12. *Agni (Fire).*

This god is represented as a red, corpulent man, with eyes, eye-brows, and hair of a tawny colour. He rides on a goat, wears a *paitá*[1] and a necklace of a certain fruit. From his body issue seven streams of glory, and in his right hand he holds a spear. He is the son of the sage Kaśyapa and Aditi, called the mother of the gods.

Agni is especially worshipped under different names, at the time of a burnt offering, when clarified butter *(ghi* or *ghṛita)* is presented to him. The gods are said to have two mouths, viz., those of the Bráhman and of Agni (fire). As one of the guardian deities of the earth, he is worshipped at the commencement of every festival.

At the full moon in the month Mágha (January-February), when danger from fire is considerable, he is sometimes worshipped before the image of Bramhá, for three consecutive days; and

[1] The *Paitá* (a corruption of पवित्र "holy"), or *Upavita*, is the sacred thread worn by the three first castes of the Hindús over the left shoulder and falling on the right hip.

when any particular work is to be done by the agency of fire, as the burning of bricks, etc., his worship is performed, or when a trial by ordeal is about to take place. Some Bráhmans are distinguished by the name of *Ságnika*,[1] because they use sacred fire in all the ceremonies in which this element is to be used, from the time of birth to the burning of the body after death. Swáhá, the daughter of Kaśyapa, was married to Agni. His name is repeated at the end of every incantation used at a burnt offering.

13. *Pavana (Wind).*

He is the god of the winds and messenger of the gods. His mother, Aditi, it is said, prayed to her husband that this son might be more powerful than Indra. Her request was granted; but Indra hearing of this, entered the womb of Aditi, and cut the fœtus, first into seven, and then each part into seven others. Thus Pavana assumed forty-nine forms[2] (the points of the compass). He is represented as a white man, sitting on a deer, with a flag on his right hand.

Pavana has no separate public festival, neither image nor temple. As one of the ten guardian deities of the earth, he is worshipped, however, at the commencement of every festival. Water is also offered to him in the daily ceremonies of the Bráhmans; and whenever a goat is offered to any deity, a service is paid to him under the name of Váyu. He presides in the north-west, as Agni in the south-east region of the earth.

14. *Varuṇa (the Ocean)*

is the god of the waters. His image is painted white, and he sits on a marine monster called *Makara*, with a rope[3] in his right

[1] From स "with" + अग्नि "fire."

[2] The Hindús have forty-nine, instead of thirty-two points; and the Puráṇas give the above fable to account for the number.

[3] Or "chain." This weapon, called *páśa* (पाश) has this property, that whomsoever it catches it binds so fast that he can never get loose. All the gods, *rákshasas*, etc., learn the use of this weapon.

hand. Varuṇa's name[1] is repeated daily in the service of the Bráhmans; but his image is never made for worship, nor has he any public service or temple. He is worshipped, however, as one of the guardian deities of the earth, and also by those who farm the lakes in Bengal before they go out a-fishing; and in times of drought people repeat his name and praises to obtain rain. It is common, at such seasons, for Bráhmans to sit in crowds on the banks of the Ganges, or any other river, and address their prayers to this god, receiving presents from rich natives for doing so. His heaven, called Varuṇa-loka, is 800 miles in circumference, and was formed by Viśvakarma, the divine architect. In the centre is a grand canal of pure water. Varuṇa, and his queen Váruṇí, sit on a throne of diamonds, surrounded by Samudra (the sea), Gungá (the Ganges), and other river gods and goddesses, as well as other deities. Every means of sensual gratification is to be met with there.

15. *The Planets and other Heavenly Bodies.*

These are all regarded as the objects of divine worship by the Hindús, and are the subjects of adoration under various symbolical forms. Thus, Ravi, the sun, is represented by a figure painted red, holding in each hand a water-lily, and riding in a chariot drawn by seven yellow horses. As one of the planets, he is worshipped only at great festivals. He may be regarded as simply another form of Súrya. Ravi, along with Soma, or Chandra (the moon), Mangala (Mars), Buddha (Mercury), Vṛihaspati (Jupiter), Śukra (Venus), Śani (Saturn), give names to the different days of the week among the Hindús (viz. Ravibár, Sombár, Mangalbár, etc.), and are respectively the special objects of worship on each of those days. The only other celestial divinities we need mention are—

[1] The name Varuṇa signifies "he who (or that which) surrounds." From the root वृ or वृ.

16. *Lakshmi,*

the goddess of prosperity, who is said to have been obtained by Vishṇu at the churning of the sea, and with whom, like Venus, the gods were all enamoured, especially S'iva. She is worshipped in every Hindú family four times a year. And,

17. *Saraswatí,*

the goddess of learning, the daughter of Brahmá, and wife of Vishṇu. Every Hindú who is able to read and write celebrates her worship, especially on the 5th day of the moon in Mágha (Jan.-Feb.).

II.—ON THE INFERIOR CELESTIAL BEINGS.

Intermediate, as it were, between gods and men, and either the enemies, or the companions and friends, of both, are certain beings which, occupying, as they do, an important place in the legends and poems of both the classical and more vulgar and modern Hindú writers, deserve a passing notice in connection with Sanskṛit Literature. These are,

1. *The Asuras, or Giants.*

They were the offspring of Kaśyapa, the progenitor alike of gods and men, by his different wives. They bear a resemblance to the Titans of Grecian mythology, and stories of their wars with the gods abound in the Puráṇas. Indra, Vishṇu, Kártika, and Durgá are distinguished among the Hindú deities for their conflicts with these beings. As Jupiter was represented as aiming the thunderbolt in his right hand against a giant under his feet, so Durgá, in her images, appears aiming the spear in her right hand against an Asura under her feet. A story is told at length, in the Mahábhárata, of the churning of a sea of milk by the gods and Asuras. Mount Mandara was taken as the

churning-stick, round which the serpent Vásuká was wrapped to whirl it with. The gods then took hold of the head, and the Asuras of the tail of the surpent, but Vishṇu prevailed on the latter to change places with the gods. As the result of their churning, there arose from the sea, first, the elephant Airávata; afterwards, in succession, the gem Kanstubha, the horse Uchaishrava, the tree Párijáta, many jewels, the goddess Lakshmí, and, lastly, poison. Full of alarm at this, the gods applied to S'iva, who, to save the world from destruction, drank up the poison, receiving no other injury than a blue mark on his throat, from which circumstance is derived one of his favourite epithets, Nílkánta, *i.e.* "the blue-throated." Then came up the water of immortality. The gods (330 millions in number) and the countless Asuras each claimed the boon; but while the latter went to bathe in the sacred stream, to prepare themselves for the holy draught, the gods drank up nearly the whole of the nectar. One Asura, however, contrived by trickery to get a little, and became immortal, but Vishṇu cut off his head. Afterwards the immortalized head and trunk became the ascending and descending nodes, under the names of Ráhu and Ketu.

2. *The Rákshasas.*

Many stories, respecting the wars of the Rákshasas, or Cannibal-giants, with the gods, are contained in the Puráṇas and other S'ástras. They are represented as assuming, at pleasure, the different shapes of horses, tigers, buffaloes, etc., some having 100 heads, and others as many arms. As soon as born, these giant-demons are said to arrive at maturity. They devour their enemies. The Rákshasas are all Bráhmans, and are said to dwell in the south-west corner of the earth. Nairita, a Rákshas, is one of the guardian deities of the earth, presiding in the south west and in this character he is worshipped at all great festivals. He is represented as a black man in the posture of meditation adopted by the Bráhmans, and having in his right hand a scimitar. One of the most celebrated of the Rákshasas, was

Rávaṇa, the tyrant-ruler of Lanká (Ceylon), whom Ráma Chandra (of the Rámáyaṇa) dethroned and destroyed. His brother, Kumbha-Karṇa, was a still more enormous monster, devouring thousands of cows, sheep, buffaloes, etc., at one meal, and washing them down with 4000 hogsheads of spirits. His house was 20 or 30 thousand miles long, and his bed the length of the house!!!

3. *Celestial Dancers and Musicians.*

The Gandharvas and Kinnaras are the choristers of heaven, male and female; the latter have horses' heads!

The Vidyá-dharas are male and female dancers. The Apsaras are also female dancers, greatly celebrated for their beauty; they have been frequently sent down to earth to captivate the minds of religious devotees, and entice them from those works of merit which were likely to procure them the thrones of the gods. Eight of the Apsaras are celebrated as beautiful beyond all others, viz., Urvaśí (whence the title of Kálidása's drama Vikramorvaśí) Menaká, Rambhá, Pancha-chárá, Trilottamá, etc. These five are the mistresses of the gods, and keep houses of ill fame in Indra's heaven. When any one of the gods visits the king of heaven, he generally spends some time with one or more of these courtezans.

4. *The Náyikás.*

These are female companions of Durgá, and are worshipped at the festivals of this goddess. Eight of them have a pre-eminence over the rest. The Tantra-śástras declare that these females visit the worshippers either as their wives or as their mothers, and show them how they may obtain heaven; or, as sisters, bring them to any female they choose, and reveal whatever they desire to know of the present or future. He who wishes to obtain the company of a Náyiká must worship her thrice a day, and repeat her name at night in a cemetery for 7, 15, or 30 days. On the last night he must continue to repeat

her name till she appears to him, and asks what he wishes for. She remains with him during the night, and departs next morning, leaving with him presents to a large amount, which, however, he must expend next day, or they will all evaporate. If the worshipper wishes to go to any place in the three worlds, the Náyiká takes him there in a moment. If, after cohabiting with a Náyiká, he cohabit with any other female, the Náyiká immediately destroys him.

5. *The Yakshas*

are the servants of Kuvéra, the god of riches, and fly through the world preserving the wealth of men. Kuvéra is worshipped at the festival of Lakshmí, and at all other great festivals; but he has no separate feast, image, or temple. The Rámáyaṇa relates that Kuvéra, by prayer to Brahmá, along with religious austerities, obtained Lanká (Ceylon), the very mire of whose streets is gold. Here he reigned till Ráma dispossessed him. Brahmá also gave him the chariot Pushpaka, which had the property of expansion and of going wherever the charioteer wished. From Lanká, Kuvéra went to Mount Kailása, where he is supposed still to remain.

6. *The Piśáchas*

are goblins, messengers of the gods, who guard the sacred places, the resorts of pilgrims; sixty thousand guard the Ganges from the approach of the profane.

7. *The other Servants of the Gods,*

of inferior order, are the Gudghakas, the Siddas, the Bhútas, and the Cháraṇas. Besides which, there are several orders of *female* attendants, especially on Durgá and Śiva, as, the Yoginís, Dákinís, Kákinís, Śákinís, Bhútinís, and Pretinís.

III.—ON THE AVATÁRAS AND TERRESTRIAL DEITIES.

Some of these are worshipped with more show than any of the celestial deities, while the records of their exploits constitute the principal themes of the more popular Hindú literature.

1. *Krishṇa.*

He was one of the incarnations of Vishṇu, the object of which was the destruction of the kings S'iśupála and Kansa, and a number of giants. His birth-place was Mathurá. His father was Vasu-deva, a Kshatriya; his mother Devakí. Kansa seeking to destroy him when an infant, his father fled to the Forest Vṛindá-vana, and concealed him in the house of Nanda; hence he is sometimes called the son of Nanda.

The images of Krishṇa represent him as a black man, holding a flute to his mouth with both his hands,; his mistress Rádhá standing on his left. Many stories are recorded of Krishṇa in the Puráṇas; but his history and character are best known, both to Hindús and Europeans, from their being set forth so fully in the celebrated work—written in the Braj Bháka (a dialect of the Hindí language)—the Prem Ságar, by S'rí Lallu Lall Kab, which has been translated into English by Captain Hollings and Professor Eastwick.

In his infancy he is said to have deprived a giantess of her breath, who had poisoned her breast before giving him to suck. Nanda's wife, one day, when looking into his mouth, had a view there of the three worlds, with Brahmá, Vishṇu, and S'iva sitting on their thrones. At eight years of age he took up Mount Govardhana in his arms and held it as an umbrella over the heads of the villagers and their cattle during a dreadful storm, with which the angry king of heaven was overwhelming them; he created a number of cattle, and also of children, to replace those which Brahmá had *stolen* from Vṛindávana; he destroyed a large hydra which had poisoned the waters of the Yamuna (Jamna); he seduced the wife of A'yana-ghosha, a

Vaiśya, and sported with 16,000 milkmaids in the wilderness of Vṛinda. He next assumed four arms and destroyed Kansa, whose father he placed on the throne instead of him. After this he was engaged in various quarrels, and had to combat with many formidable enemies, which induced him to build a fort at Dwáraka in Guzerat, where he took up his abode and married two wives. He next joined the family of Yudhishthira in their war with the race of Duryodhana (the subject of the Mahábhárata); and, lastly, destroyed Śiśupála. He closed his life with an act worthy of such a character, by destroying his whole progeny, and was at length himself accidentally killed by an arrow, while sitting under a tree.

It is very possible that, if any authentic Hindú history could be discovered, many of these facts would be found recorded in the life of a Hindú king of the name, which facts have been embellished and distorted by the Asiatic poets till they have elevated the hero into a god.

The temples dedicated to Krishṇa are very numerous, and it is a scandalous fact, that the image of Rádhá, his mistress, and not those of his wives, Rukminí and Satyabháma, always accompanies that of Krishṇa. Pantomimic entertainments are frequently held, at which the lewd actions of this god are exhibited. Six parts out of ten of the whole Hindú population of Bengal are supposed to be disciples of this god in particular, and numerous festivals are annually kept in his honour.

2. *Gopálá*[1] and *Gopinátha*.[2]

These are both images of Krishṇa in his childhood. In the former the infant god is represented as resting on one knee, and, with his right hand extended, craving sweetmeats from his mother. A celebrated image of Gopinátha is set up at Ágradwípa, where an annual festival is held in the month Chaitra. Multitudes of lewd women are always present at these festivals, and the most abominable indecencies are perpetrated.

[1] *i.e.* "The Cow-herd." [2] *i.e.* "The Lord of the Milk-maids."

3. *Jaggannátha*[1] (vulg. "*Juggernath*").

This is another, and perhaps the most famous form of Krishṇa. The image has no legs, and only stumps of arms. The head and legs are very large. At the festivals, the Bráhmans adorn him with silver or golden hands.

Krishṇa having been accidentally killed by Angada, a hunter, he left the body to rot under a tree. Some pious persons, however, collected the bones of Krishṇa and placed them in a box. There they remained till King Indra-dhumna (a great ascetic) was directed by Vishṇu to form the image of Jaggannátha, and put into its belly these bones of Krishṇa. Viśvakarma (the architect of the gods) undertook to prepare it, on condition that he should be left undisturbed till its completion. The impatient king, however, after fifteen days, went to the spot; on which Viśvakarma desisted from his work, and left the god without hands or feet. The King was much disconcerted, but on praying to Brahmá, he promised to make the image famous in its present shape. Indra-dhumna then invited all the gods to be present at the setting up of this image. Brahmá himself acted as high priest, and gave eyes and a soul to the god, which completely established the fame of Jaggannátha. This image is said to lie in a pool, near the famous temple at Jaggannátha-kshetra (*i.e.* Jagganáth's field), near the town of Purí in Orissa, commonly called by the English, Juggernath's Pagoda.

There are many other temples to Jaggannátha in Bengal and other part of India, besides that in Orissa, built by rich men as works of merit, and endowed with lands, villages, and money, at which the worship of the god is performed every morning and evening.

There are two great annual festivals in honour of the god, viz., the Snán-yátrá[2] in the month Jyaistha (May-June) and the Rath-yátrá[2] in the following month, Áśáṛha. These are everywhere most numerously attended; but especially those celebrated

[1] *i.e.* "The Lord of the World."

[2] Or játrá.

at the great temple at Purí. Thither pilgrims from the remotest corners of India flock to pay their adoration at the unhallowed shrine. Between two and three thousand persons, it is computed, used to lose their lives on the annual pilgrimages to this temple, and not less than 200,000 worshippers were present at the festivals, from which the Brahmáns draw an immense revenue. Since the withdrawment of the large annual grant, however, which the British Christian Government of India, till very recently, made to the Orissa Temple, the numbers attending these festivals have very greatly diminished. All the land within twenty miles round the "Pagoda" is considered holy; but the most sacred spot is an area of about 650 feet square, which contains fifty temples, the most conspicuous of which is a lofty tower, about 184 feet in height, and about 28 feet square inside, in which the idol, with his brother Bala-Ráma, and his sister Subhadra, is lodged.

At the Snán-yátra (or bathing festival) the god is bathed by pouring water on his head during the reading of incantations. At the Rath-yátrá (or car festival) the carriage, containing the three images (which has sixteen wheels and two wooden horses) is drawn by the devotees, by means of a hawser, for some distance. On this occasion many cast themselves beneath the ponderous wheels and are crushed to death.

4. *Ráma,*

that is, Ráma-Chandra—and who must not be confounded with either Bala-Ráma, the brother of Jaggannátha (*i.e.* Krishṇa), or with Paraśu-Ráma, another of the incarnations of Vishṇu—is the hero of the celebrated Epic of Valmíkí, the Rámáyaṇa. But as a brief outline of that work, containing a history of the adventures of this deified hero, has already been given in the body of this work, it will be unnecessary to add much further under the present head.

The image of Ráma is painted green. He is represented as sitting on a throne, or on Hanumán, the monkey, with a crown

on his head. He holds in one hand a bow, in the other an arrow, and has a bundle of arrows slung at his back.

The birth of Ráma forms the seventh of the Hindú incarnations. On the birth-day of this god the Hindú merchants begin their new year's accounts, *i.e.* on the ninth day of the increase of the moon in Chaitra (March-April.) At the time of death many Hindús write the name of Ráma on the breast and forehead of the dying person, with earth taken from the banks of the Ganges; and as they follow the corpse to the *Śmaśán*, or place of burning, they repeat the formula, *Rám nám bacháta hai*, (*i.e.*, "the name of Rám saves") believing that, through the efficacy of this name, the deceased, instead of being dragged to Yama to be judged, will immediately ascend to heaven. The *tilak*, or mark, put on the forehead by the disciples of Ráma resembles a trident. The Rámahúts, a class of mendicants, impress likewise, on different parts of their bodies, Ráma's name and the figure of his foot.

The worship paid to him is much the same as that to Krishṇa. An annual festival is held on his birth-day. The Dolyátra (or swinging festival) is also celebrated on that day, and kept as a fast, when his three brothers, Bharata, Lakshmaṇa, and Shatranga, are also worshipped. Many small temples are erected to his honour.

5. *Viśvakarma*

was the son of Brahmá, and the architect of the gods. His image is painted white, has three eyes, holds a club in his right hand, wears a crown, a necklace of gold, and rings on his wrists. He presides over the arts, manufactures, etc.

The worship of Viśvakarma is celebrated four times a year by all artificers, to obtain success in their business. The ceremonies may be performed either by night or by day, before any implement of trade. On these occasions the worshippers make a feast to their neighbours on as liberal a scale as their means will allow.

6. *Káma*[1]*-deva—the Indian Cupid.*

He was the son of Brahmá, and is represented as a beautiful youth, holding in his hand a bow and arrow of flowers. He is always supposed to be accompanied by his wife Rati,[2] by spring personified, the cuckoo, the humming bee, and gentle breezes; and is represented as wandering through the three worlds. The image of this god is never made in Bengal; but on the 13th day of the moon's increase in Chaitra, an annual festival is held, when the ceremonies are performed before the Sálgráma, an ammonite stone, considered as the emblem of Vishṇu. When a bride leaves her father's house to go to her husband for the first time, petitions are addressed to this god for children, and for happiness in the married state.

IV.—PRINCIPAL FEMALE TERRESTRIAL DEITIES.

1. *Sita,*

the daughter of Janaka, King of Mithilá, and the wife of Ráma, who is always worshipped along with her husband. She is represented as a yellow woman, covered with jewels.

2. *Rádhá,*

who was the wife of *A'*yana-ghosha, a cow-herd of Gokula, where Krishṇa resided in his youth. Through Varáí, a procuress, he seduced Rádhá, and took her to a forest, near the Yamuná, where they continued till Kṛishṇa left her to make war against Kansa.

3. *Rukmini and Satya-bhámá.*

These were the most distinguished wives of Krishṇa. He had six others, but is always associated with his mistress, Rádhá, and not with his lawful wives.

[1] काम "desire," "love." [2] रति "passion."

4. *Subhadrá*

was the sister of Jagganátha, and is always worshipped with her brother, and placed with him in his temples.

V.—DEIFIED RIVERS.

Among the objects of Hindú worship, certain rivers occupied a very important place, both as male and female divinities—(Nada and Nadí.) The worship of these rivers is performed at certain auspicious seasons, as declared in the Sástra, and at some of the great festivals. Certain particular parts of these rivers are held peculiarly sacred, and draw great numbers of devotees: as the sources of the Ganges; the union of the Ganges, the Yamuná and the Saraswatí, at Prayága (Allahábád); the branching of this united river into three streams at Trivéní, the embouchure of the Ganges, etc. These waters are used for food, medicine, bathing, religious ceremonies, etc.; and, formerly, when a Hindú king was crowned, they were poured upon his head as a part of the ceremonial of his consecration.

1. *Gangá (the Ganges).*

This goddess is represented as a white woman, wearing a crown, sitting on the sea animal *makara*, and having in her right hand a *lotus*, and in her left the lute. She is called the daughter of Himávat, though some Puráṇas declare that she was produced from the sweat of Vishṇu's foot, which Brahmá caught and preserved in his alms' dish.

The Rámáyana, Mahábhárata, and Skanda-Puráṇa give long accounts of the descent of Gangá from heaven. When Gangá was brought from heaven, the gods, conscious that their sins also needed washing away, and of the peculiar efficacy of its waters for the purpose, petitioned Brahmá on the subjeet, who soothed them by promising that Gangá should remain in heaven and descend to the earth also. The goddess, therefore, was called

Mandákiní in heaven, and Gangá on earth, and Bhogavatí in *pátála*. The Hindús particularly choose the banks of this river for their worship, as the merit of works performed here, according to the Sástras, is greatly augmented. In the months of Vaiśáka, Jyaishṭha, Kártika, and Mágha, the merit is greater than in other months; as at the full moon in these months it is still more enhanced. The Puráṇas declare that the sight, the name, or the touch of Gangá, takes away all sin, however heinous; that thinking of Gangá, at a distance, is sufficient to remove the taint of sin; but bathing in it has blessings surpassing all imagination.

The Hindús are, consequently, very anxious to die in sight of the Ganges, that their sins may be washed away at the last moments. A person in his last agonies is frequently dragged from his bed and friends, and carried, in the hottest or the coldest weather, from whatever distance, to the river side, where he lies, if a poor man, without covering day and night till he expires. With the pangs of death upon him he is placed up to the middle in the water and drenched with it. Leaves of the *tulasí* plant are also put into his mouth, while his relations call upon him to repeat, and repeat for him, the names of Ráma, Hari, Naráyaṇa, Brahmá, Gangá, etc. For a person to die in the house, and not on the river side, is considered, not only a great misfortune, but a cause of infamy. Dead bodies are brought by relations to be burnt near the river; and when they cannot bring the whole body, it is not uncommon to bring a single bone and throw it into the river, in the hope that it will help to save the soul of the deceased. Some persons even drown themselves in the Ganges, in the sure and certain hope of ascension to heaven.

On account of the veneration in which the water of this river is held, it is used in English Courts of Justice to swear upon, as the Ḳorán in the case of the Musalmáns and the Bible in that of Christians; but many respectable Hindús refuse to be sworn in this way, alleging that the Sástras forbid them in these cases to touch the water of the Ganges; and some have even

refused to contest causes, in which large sums were at stake, from fear of being obliged to take this oath.

2. *Other Deified Rivers.*

Many of the Indian rivers, besides the Ganges, are esteemed sacred, and receive religious worship, though none to such an extent as it. We may mention especially the Brahmáputtra, Godávarí, Narmada (or Narbada), and the Vaitaraní (in Orissa), the bathing in which, at certain stated seasons, is esteemed an act of great religious merit.

VI.—OTHER OBJECTS OF DIVINE WORSHIP.

But not only are certain *rivers* esteemed holy and deified by the Hindús; numerous animals, plants, and even *stones*, etc., are held in reverence by them, and receive divine honours; especially (among animals)

1. *The Cow.*

Brahmá, it is said, created Bráhmans and the cow at the same time; the former to read the formulas, and the latter to afford milk, and hence *ghí* (clarified butter) for the burnt offerings. The gods, by partaking of the burnt-offerings, are said to enjoy exquisite pleasure, and men, by eating *ghí*, destroy their sins. The cow is called the mother of the gods, and is declared by Brahmá to be a proper object of worship.

2. *The Monkey.*

The black-faced monkey Hanumán, the son of Pavana, by Anjaná, a female monkey, is believed to be an incarnation of Siva. He is especially worshipped on their birth-days by Hindús, in order to obtain long life. In some temples his image is set up alone, and in others with that of Ráma and Sítá, and worshipped daily; the worship of Ráma being always preceded by a few ceremonies in honour of Hanumán.

3. *The Dog.*

Though mentioned in the Mahábhárata as an unclean animal, yet, as carrying Kála Bhairava, a form of Siva, the dog, too, receives worship along with his master.

4. *The Sṛigála*

(Shákál or "jackal") is especially adored by all the worshippers of Durgá, this goddess having assumed the form of that animal when she carried the child Kṛishna over the Yamuná in his flight from king Kansa.

5. *The Garuḍa (or Garuṛa)*

is a fabulous animal, with the head and wings of a bird, and the body of a man. He is the carrier of Vishṇu, and was the offspring of Kásyapa (progenitor of gods and men), by his wife Vínatá. He is worshipped at the great festivals before the images of Vishṇu.

6. *Aruṇa,*

the elder brother of Garuḍa, is the charioteer of Súrya, and worshipped with his master. His image is that of a man without thighs.

7. *The Sankara-chilla,*

or "eagle of Coromandel"—commonly called the Bráhmaṇi kite—is considered as an incarnation of Durgá, and therefore worshipped by the Hindús, who bow to it whenever it passes them.

8. *The Khanjana,*

or water-wag-tail, is esteemed as a form of Siva, on account of the mark on its throat, supposed to resemble the śacred *Sálgráma.*

9. *The Peacock, the Goose, and the Owl*

are worshipped at the festivals of Kártika, Brahmá, and Lakshmí respectively.

10. *Fishes worshipped.*

Vishṇu having been incarnate in the form of a fish, is worshipped under that image on certain occasions. And at the festivals in honour of Gangá, the fishes of that river are the objects of worship too. The Ilisha fish is specially worshipped in the Padma river, at the time of its first periodical arrival.

11. *Trees.*

Certain trees are worshipped as the forms of particular gods,[1] and planted near the houses of Hindús for this purpose: but the most sacred of plants is the *Tulasí.*[2] They have no public festival in honour of it, but occasionally prostrate themselves before it, repeating a form of prayer or praise. They have great faith also in the power of its leaves to cure diseases, and for expelling the poison of serpents. The Vishṇu Puráṇa tells us that Tulasí was originally a devout female, who, wishing to become the wife of Vishṇu, was changed by Lakshmí (his wife) into the plant: but Vishṇu promised to assume the form of the Sálgráma and always to continue near her.

12. *The Sálagráma*[3] *stone,*

a species of ammonite, is held peculiarly sacred by Hindús, on account of the circumstance just mentioned, or because of a different version of its origin given in the S'rí Bhágavata, where it is stated that Vishṇu on a certain occasion became assimilated with mount Gandakí, in Nepál (from which the stone is brought), and afterwards commanded that the stones of that mountain should be worshipped as representatives of himself. The Sálagráma is a black, hollow stone, nearly round, and about the size of a watch. 2000 rupees are sometimes given for a single stone.

[1] The *Aśwattha* ("Ficus religiosa") and the *Vaṭa* ("Ficus Indica," or *banyán* tree) are worshipped as representatives of Vishṇu; and the *Vilwa* ("Ægle mamelos," or *Bel* tree) as that of S'iva.

[2] Holy basil ("Ocymum sanctum"); *vulgo* "toolsee."

[3] Or *vulgo* "Shálgrám," the ætites or eagle stone.

APPENDIX II.

ON THE HINDU CASTES AND RELIGIOUS SECTS.

SUCH frequent allusion is made in all Sanskrit works to the Castes and Religious Sects of the Hindús, that the editor has deemed it advisable to append a few remarks on each of these subjects.

I.—OF THE FOUR CASTES.

The word *caste*, a corruption of the Portuguese *casta* ("a breed"), is a term which has been adopted to denote the different divisions of Hindú society. It corresponds to the Sanskrit and Hindí terms *Játi* (जाति) or *Ját* (जात), meaning "birth," or "race," and *Varṇa* (वर्ण), or *varṇ* (वर्ण), or *baran* (बरन), denoting "colour," or "tribe." The distinction of Hindús into castes is nowhere referred to in the early Vedic writings, and is evidently the invention of the Bráhmans of a comparatively later period. The four great castes are the *Bráhmans*,[1] the *Kshatriyas*,[2] the *Vaiśyas*,[3] and the *Súdras*,[4] but each of these includes many subdivisions.

[1] From बृह "to increase," or "be great;" incarnations, as it were, of Brahmá, the great first cause.

[2] From क्षि "wasting," "destruction," + त्रा "to preserve," *i.e.*, he who saves the oppressed.

[3] From विश् "to enter," *i.e.*, he who enters fields (Wilson), or on business (Ward).

[4] From शुच "to purify" (Wilson), or from शद "to go to," or "take refuge in," viz., the Bráhman (Ward).

The Sáma Veda and the Puráṇas affirm that the Bráhmans were produced from the *mouth* of Brahmá at the same time that the Vedas dropped from it (and hence, perhaps, the same word ब्रह्मन् nom. ब्रह्मा, means either "Brahmá," a "Bráhman," or "scripture knowledge," *i.e.*, the Veda), indicating thereby that their position in the community was to be pre-eminent in sacredness and honour, and that their duties were to concern religious doctrine and ceremony. The Kshatriyas, the same authorities tell us, sprang from the *arm* of the Creator, their duty being to protect the earth, the cattle, and Bráhmans. The Vaiśyas, again, had their origin in the *thighs* of the Supreme, and have as their assigned vocation to provide the necessaries of life by agriculture and trade; while, lastly, the Súdras were the offspring of the *feet* of the deity, as denoting the servile offices and pursuits to which they were to devote themselves.

In addition, however, to these *Castes*, there are the *Páriárs*[1]—the excommunicated—those who are esteemed the *outcasts* of society, the refuse of mankind, the men of infamy and degradation, with whom the lowest of any of the castes will have no intercourse, being subjected to ignominy and subjection for ever.

The *Smṛitis* assign to Bráhmans the offering of sacrifices, the offices of the priesthood, the study of the Vedas and explaining of the Sástras (all of which are forbidden to the other castes), the giving of alms, and the receiving of presents. Such is their exalted position, that to injure a Bráhman is the most unpardonable offence. Whatever part of the body was used in harming one of the privileged class was at once to be removed; while to do a beneficent act to this deified personage would atone for almost any sin, and secure the highest commendation and merit. The wearing of the *paitá*, or sacred thread (a corruption of *pavitra* (पवित्र "holy"), is one of the privileges and marks of a Bráhman, but not peculiarly so, as those of the Kshatriya and Vaiśya castes likewise share the honour, the only distinction being the length,

[1] "Or Páriahs, as often spelt. Probably, the editor supposes, a corruption of the Sanskṛit Parihára (परिहार), "disrespect," "an objectionable thing," or of Parihárya (परिहार्य) "that should be avoided."

or numbers of plies, of the thread. It is worn over the left shoulder, next the skin, and extending half way down the right thigh. The investiture generally takes place among the Bráhmans at about eight years of age, among the Kshatriyas at eleven, and among the Vaiśyas at twelve, and must, in any case, be performed before fifteen. The ceremony is considered the "second birth" of the Hindú (whence the term "twice born" applied especially to the Bráhmans), and a boy cannot be married till it takes place.

Kings, governors, and all intrusted with civil and military affairs, in general belong to the Kshatriya caste; while the Vaiśyas are properly the farmers and merchants of the land. Of late years, however, Bráhmans are often to be met with occupying all these situations, as well as those which more peculiarly belong to them.

There has been a wonderful lowering of Bráhmanical pride and dignity since the conquest of the country by Europeans. While thousands are still attached to the temples, and subsist on the revenues of ecclesiastical lands, great numbers are employed in courts of justice, as clerks, interpreters, etc., or, as *paṇḍits*, in assisting foreigners in the study of the languages, and many also are to be met with as merchants, accountants, and even as farmers and soldiers. But still, as a class, they stand, by universal acknowledgment, the first in Hindú society.

The question has often been asked—Is Caste a civil or religious institution? Practically, at any rate, it is both, but eminently the latter. The distinctions it establishes are of divine decree, and the subjects of sacred record. Its effects upon all social relations are immediate and direct; but without the religious element it could not have retained its vitality so long, and produced such results as we now witness.

Innumerable instances of the power of caste prejudices and laws might be quoted. We shall give only two. On one occasion, a Sipáhí (sepoy, or native soldier) of high caste, falling down in a faint, the military surgeon ordered one of the Páriah attendants of the hospital to throw some water on him, in conse-

quence of which none of his class would afterwards associate with him, because he had thereby forfeited the privileges of his caste. The result was that soon after he put the muzzle of a musket to his head and blew out his brains.—Several buildings were on fire at one time, at Madras, and threatened a general conflagration of the city. There were several wells near at hand, but the Bráhmans forbade the use of water, lest a person of lower caste than themselves should approach, and thus pollute them.

If a Bráhman breaks caste, it may be regained by him, but at enormous expense, and by the performance of the most disgusting ceremonials and penances. These depend, however, very much on the rank and wealth of the out-caste. From twenty to thirty thousand pounds have again and again been paid in order to obtain restoration to Bráhmanic caste. And often, of course, it is quite impracticable.

II.—OF THE RELIGIOUS SECTS.[1]

There are five great sects, esteemed orthodox, to one or other of which every Hindú belongs, unless he is a professed dissenter. These are the Vaishṇava, the S'aiva, the S'ákta, the Saura, and the Gáṇapatya. Of these, however, only the three first are now popular, prevailing, respectively, in the north-west (with Mattrá and Lucknow as centres) in and about Benáres, and in Bengal.[2] These sects were probably originally defined by Sankara Áchárya about eight or nine centuries ago. This great reformer, after overthrowing all the sects he deemed heretical, allowed his followers to be divided into the five modern sects above specified.

The worshippers of Vishṇu, S'iva, and S'aktí (*i.e.*, Deví, *alias* Párvatí), viewed as the adherents of the respective sects thence

[1] Abridged from Prof. H. H. Wilson's learned "Sketch of the Religious Sects of the Hindús," in vols. xvi. and xvii. of the "Asiatic Researches."

[2] The women, however, all over the north-west, as well as in the more southern and easterly provinces, are devoted to the worship of Deví (the special object of S'ákta adoration), and her temples abound in all the rural districts.

named,[1] are not to be confounded with the orthodox adorers of those divinities. Few Bráhmans of learning, if they have any religion at all, will acknowledge themselves to belong to any of the popular divisions of the Hindú faith, although, as a matter of simple preference, they more especially worship some individual deity, as their *Ishṭa* (or chosen) *Devata*. They refer to the Vedas, Dharma Sástras, Puráṇas, and Tantras, as the only ritual they recognize, and regard all practices not derived from those sources as irregular and profane. On the other hand, many of the sects seem to have originated, in a great measure, out of opposition to the Bráhmanical order. Teachers and disciples are chosen from any class, and the distinction of castes is, in a great measure, sunk in the new one of similarity of schism. The ascetics and mendicants also, in many instances, affect to treat the Bráhmans with great contempt, and this is generally repaid by them with interest. Most of the followers even of the sects, however, pay the ordinary deference to the Bráhmanical order.

Most of the religious sects comprise two classes of individuals, which may be called *clerical* and *lay*. The bulk of the votaries are generally, but not always, of the latter order, whilst the clerical class are sometimes monastic, sometimes secular. Often the *Gosáins* (or religious preceptors) are men of business and family. The preference, however, is usually given to teachers of an ascetic, or cœnobitic life, whose pious meditations are not distracted by the affections of kindred, or the cares of the world; the doctrine that introduced similar unsocial institutions into the Christian Church, in the fourth century, being still triumphantly prevalent in the east, the land of its nativity.

Of the cœnobitic members of the different communities, most pursue an erratic and mendicant life. They have, however, their fixed rallying points, and are sure of finding every here and there establishments of their own, or some friendly fraternity, where they are, for a reasonably moderate period, lodged and fed.

[1] Of the other two sects specified above, the Saura is named from Súrya (the sun) and the Gáṇapatya, from Gaṇapati (or Ganpat, in vulgar Hindí) an epithet of Ganeśa.

When old and infirm, they settle down in some previously existing *Maṭh*, or establish one of their own.

The *Maṭhs*, *Asthals*, or *Akáras*, as the monastic residences are called, are scattered over the whole country. They vary in structure and size, according to the property or wealth of the owners; but they generally comprehend a set of huts or chambers for the *Mahant*, or superior, and his permanent pupils; a temple, sacred to the deity whom they worship, or the *Samádhi*, or shrine of the founder of the sect, or some eminent teacher; and a *Dharma S'álá*, one or more sheds or buildings for the accommodation of the mendicants or travellers who may visit the *Maṭh*. Ingress and egress is free to all: indeed a restraint upon personal liberty, as in the monasteries and convents of the Christian Church, seems never to have entered into the conception of any of the religious legislators of the Hindús. The number of resident *chelas*, or disciples, under the control of a *Mahant*, varies from three or four to thirty or forty, but there are always, besides, a number of vagrant or out members of the community. The *Mahant* is usually selected from among the senior or more proficient *chelas*.

(*a.*) Divisions and Doctrines of the Vaishnava Sects.[1]

Of the Vaishṇavas, Professor Wilson enumerates upwards of twenty *Sampradáyas*, or sects, each of which he treats of at considerable length. Of these, however, there are but four, which, being generally regarded as the principal and most popular, need here be particularly described. These are the Rámánujás, the Rámánandis, the Kabír Panthís, and the Khákís.

1. *Of the S'rí* (i.e. *Lakshmí*) *Sampradáyas or Rámánujas.*

This sect was founded about the middle of the 12th century

[1] This account does not refer to the strictly orthodox worshippers of Vishṇu, but to the sectaries and dissenters who are not entirely guided by the Vedas, S'ástras, and Puráṇas, but by certain parts of them only.

by the Vaishṇava reformer Rámánuja Áchárya.[1] He was a native of Perambar, in southern India, and spent the early part of his life at Kánchi, or Conjeveram, where, after many years of study, he first promulgated his peculiar doctrines. He afterwards resided at Srí Ranga, on the Káverí, and there composed his principal works. He then visited various parts of India, disputing with the professors of different creeds, and reclaiming various shrines then in possession of the Saivas for the worshippers of Vishṇu, particularly the celebrated temple of Tripeti. Being afterwards persecuted by a Saiva king in those parts, he found a refuge for some years in the Mysore country, but finally, on the death of his persecutor, returned to Srí Ranga, where he ended his days. The establishments of the Rámánujas are numerous in the Dakhin (or Deccan) still, and the same country contains the site of the *Gaddí* (the pillow or seat) of the primitive teacher, his spiritual throne, in fact, to which his disciples are successively elevated. This circumstance gives a superiority to the Áchāryas of the south over those of the north, into which they are at present divided.

Most of the Vaishṇavas follow the doctrines of the Rámánujas, the chief tenet of whom is the assertion that Vishṇu is Brahmá: that he was before all worlds, and was the cause and creator of all. Though they maintain that Vishṇu and the universe are one, yet, in opposition to the Vedánta doctrines, they deny that the deity is void of form or quality, and regard him as endowed with all good qualities, and with a two-fold form—the supreme spirit (*Paramátmá*), or cause, and the gross one, or effect, *i.e.*, the universe or matter. The doctrine is hence called the *Viśishthádwaita*, or doctrine of unity with attributes. In these assertions they are followed by most of the Vaishṇava sects. Creation originated in the wish of Vishṇu (who was alone, without a second) to multiply himself. He said, "I will become many," and he was individually embodied as visible and ætherial

[1] His history is recorded in various legendary tracts and traditionary narratives, much of it of the most fabulous description. Thus, one work represents him as an incarnation of the serpent *Sesha*, his chief companions and disciples being the discus, mace, and lotus, and other insignia of Vishṇu.

light. After that, as a ball of clay may be moulded into various forms, so the grosser substances of the deity became manifest in the elements and their combinations. The forms into which the divine matter is thus divided, are pervaded by a portion of the same vitality which belongs to the great cause of all, but which is distinct from his spiritual or ætherial essence. Here then, again, the Rámánujas oppose the Vedántikas, who identify the *Paramátmá* and *Jivátmá*, or ætherial and vital spirit. This vitality, though endlessly diffusible, is imperishable and eternal, and the matter of the universe, as being the same in substance with the Supreme Being, is alike without beginning or end. *Purushottama*, or Náráyaṇa, having created man and animals through the instrumentality of those subordinate agents whom he willed into existence for that purpose, still retained the supreme authority of the universe: so that the Rámánujas assert three predicates of the universe, comprehending the deity. It consists of *Chit*, or spirit; *Achit*, or matter; and *Iśvara*, or God: or the enjoyer, the thing enjoyed, and the ruler and controller of both.

Besides his primary and secondary form as the Creator and creation, the deity has assumed, at different times, particular forms and appearances for the benefit of his creatures. He is, or has been, visibly present amongst men in five modifications,—in his Archá, objects of worship, as images, etc.; in the Vibhávas, or Avatáras, as the fish, boar, etc.; in certain forms called Vyúhas, of which four are enumerated, viz.: Vásudeva or Krishṇa, Balaráma, Pradyumna, and Aniruddha; fourthly, in the Súkshma form, which, when perfect, comprises six qualities, viz.: *viraja*, absence of human passion; *vimṛityu*, immortality; *viśoka*, exemption from care or pain; *vijighatsá*, absence of natural wants; *satyakáma*, and *satyasankalpa*, the love and practise of truth; and fifthly, as the *antarátmá*, or *antarjámi*, the human soul or individualised spirit. These are to be worshipped seriatim as the ministrant ascends in the scale of perfection;—adoration is, therefore, fivefold, viz.: *abhigamanam*, cleansing and purifying the temples, images, etc.; *upádánam*, providing flowers and perfumes for reli-

gious rites; *ijya*, the presentation of such offerings,—(*blood*-offerings, it may be observed, being uniformly prohibited by all the Vaishṇavas); *swádhyáya*, counting the rosary and repeating the names of the divinity or any of his forms; and *yoga*, the effort to unite with the deity. The reward of these acts is elevation to the seat of Vishṇu, and enjoyment of like state with his own, interpreted to be perpetual residence in Vaikuṇṭha, or Vishṇu's heaven, in a condition of pure ecstacy and eternal rapture.

The worship of the followers of Rámánuja is addressed to Vishṇu and Lakshmí, and to their respective incarnations, either singly or conjointly. The Srí Vaishṇava worship, in the north of India, is not very popular, and the sect is rather of a speculative than practical nature. The teachers are usually Bráhmans, but the disciples may be of any caste.

Besides the temples appropriated to Vishṇu and his consort and their several forms, including those of Krishṇa and Ráma and those which are celebrated as objects of pilgrimage, images of metal or stone are usually set up in the houses of the private members of this sect, which are daily worshipped, and the temples and dwellings are all decorated with the *Sálagráma* stone and *Tulasí* plant.

The most striking peculiarities in the practices of this sect, are the individual preparation, and scrupulous privacy of their meals: they must not eat in cotton garments, but, having bathed, must put on woollen or silk; the teachers allow their select pupils to assist them, but in general, all the Rámánujas cook for themselves, and should the meal, during this process, or whilst they are eating, attract even the looks of a stranger, the operation is instantly stopped and the viands buried in the ground. A similar delicacy in this respect prevails amongst some other classes of Hindús, especially the Rájput families, but is not carried to so preposterous an extent.

The chief ceremony of initiation in all Hindú sects is the communication by the teacher to the disciple of the *Mantra*,[1]

[1] The Mantra, and *Tilak* (or mark on the forehead) are never bestowed on any person of impure birth.

which generally consists of the name of some deity, or a short address to him; it is communicated in a whisper, and never lightly made known by the adept to profane ears. The Mantra of the Rámánuja sect is said to be the six syllable Mantra—*Om Rámáya namah;* or "Om, salutation to Rámá."

Another distinction amongst sects, but merely of a civil character, is the term or terms with which the religious members salute each other when they meet, or in which they are addressed by the lay members. This among the Rámánujas is the phrase *Dásosmi* (दासोस्मि) or *Dásoham* (दासोहं); "I am your slave;" accompanied with the Praṇám, or slight inclination of the head, and the application of the joined hands to the forehead. To the *Ácháryas*, or supreme teachers of this sect, the rest perform the *Ashtánga Dandavat*, or "prostration of the body, with the application of eight parts" (the forehead, breast, hands, knees and insteps of the feet) to the ground.

The Hindú sects are usually discriminated by various fantastical streaks on their faces, breasts and arms: for this purpose, all the Vaishṇavas employ especially a white earth called *Gopíchandana*, which, to be of the purest description, should be brought from Dwáraká,[1] being said to be the soil of a pool at that place, in which the Gopís drowned themselves when they heard of Krishṇa's death. The common Gopíchandana, however, is nothing but a magnesian or calcareous clay. The marks of the Rámánujas are two perpendicular white lines drawn from the root of the hair to the commencement of each eye-brow, and a transverse streak connecting them across the root of the nose: in the centre is a perpendicular streak of red, made with red Sanders, or *Roli*, a preparation of rice, turmeric, and lime (or alum) with acid; they have also patches of Gopíchandana, with a central red streak, on the breast and each upper arm: the marks are supposed to represent the *S'ankh*, *Chakra*, *Gadá*, and *Padma* (or shell, discus, club and lotus), which Vishṇu bears in his four hands, whilst the central streak is S'rí or Lakshmí.[2]

[1] On the West coast of Gujerát.

[2] The efficacy of these marks is great; from the Kási Khand we learn that Yama or Pluto spares those who wear them, for in them no sin exists.

Some have these objects carved on wooden stamps with which they impress the emblems on their bodies, and others carry their doctrines so far as to have the parts cicatrized with heated metallic models of the objects they propose to represent, but this is not regarded as a creditable practice: besides these marks, they wear a necklace of the wood of the Tulasí, and carry a rosary of the seeds of the same plant or of the Lotus.

The Rámánujas are not very numerous in the north of India, where they are better known as Śrí Vaishṇavas; they are decidedly hostile to the Śaiva sect, and are not on very friendly terms with the modern votaries of Krishṇa, although they recognise that deity as an incarnation of Vishṇu.

2. *Rámánandis or Rámáwats.*

The followers of Rámánand are much better known than those of Rámánuja in upper Hindustán; they are usually considered as a branch of the Rámánuja sect, and address their devotions peculiarly to Ráma-Chandra, and the divine manifestations connected with Vishṇu in that incarnation, as Sítá, Lakshmaṇa and Hanumán.

The schism of Rámánand originated in the resentment of an affront offered him by his fellow-disciples and sanctioned by his teacher.

The residence of Rámánand was at Benáres, at the *Pancha Gangá ghát*, where a *Maṭh* or monastery of his followers is said to have existed, but to have been destroyed by some of the Musalmán princes: at present there is merely a stone platform in the vicinity, bearing the supposed impression of his feet, but there are many Maṭhs of his followers, of celebrity, at Benáres, the *Panchâyat*, or council, at which city is the chief authority amongst the Rámáwats in upper India.

As they maintain the superiority of Ráma, in the present or Kali Yug, they are collectively known as Rámáwats, although the same variety prevails amongst them, as amongst the Rámánujas, as to the exclusive or collective worship of the male and

female members of this incarnation, *i.e.* of Ráma and Sítá, singly, or jointly, as Sítá-Ráma.

Individuals of them pay particular veneration to some of the other forms of Vishṇu, and they hold in like estimation as the Rámánujas and every Vaishṇava sect the *Sálagrám* stone and *Tulsí* plant; their forms of worship correspond with those of the Hindús generally, but some of the mendicant members of the sect, who are very numerous, and are usually known as *Vairágis*, or *Viraktas*, consider all forms of adoration superfluous, beyond the incessant invocation of the name Krishṇa and Ráma.

The practices of this sect are of a less precise nature than those of the Rámánujas, it being the avowed object of the founder to release his disciples from those fetters which he had found so inconvenient; in allusion to this, indeed, he gave, it is said, the appellation *Avadhuta*, or "Liberated," to his scholars, and they admit no particular observances with respect to eating or bathing, but follow their own inclination, or comply with the common practice in these respects. The initiatory Mantra is said to be *Śrí Ráma*—the salutation is *Jaya Śrí Ráma, Jaya Ráma* or *Sítá Rám:* their marks are the same as those of the preceding, except that the red perpendicular streak on the forehead is varied in shape and extent, at the pleasure of the individual, and is generally narrower than that of the Rámánujas.

Various sects are considered to be but branches of the *Rámánandi Vaishṇavas*, and their founders are asserted to have been amongst his disciples: of these disciples, twelve are particularised as the most eminent, some of whom have given origin to religious distinctions of great celebrity; and, although their doctrines are often very different from those of Rámánand, yet the popular tradition is so far corroborated, that they maintain an amiable intercourse with the followers of Rámánand and with each other.

There are three different lists of these twelve disciples which do not agree. One is found in Price's Selections, a second in the Bhakta Málá, and Dr. Wilson gives a third. All agree, however, in naming *Kabír*, the weaver; *Raidas*, the chamár, or currier;

Pipa, the Rájput; *Dharma*, the Ját; *Sena*, or *Seva*, the barber, and some others, a list which shows that the school of Rámánand admitted disciples of every caste. It is in fact asserted in the Bhakta Málá that the distinction of caste is inadmissible according to the tenets of the Rámánandis. There is no difference, they say, between the *Bhagaván* and the *Bhakt* (or the deity and his worshipper). But Bhagaván appeared in inferior forms, as a fish, a boar, a tortoise, etc.; so the Bhakta likewise may be born as a Chamár, a Koṛhí, a Chhípí, or any other degraded caste.

When we consider the character of the reputed disciples of Rámánand, and the tenets of those sects which they founded, we are led to the conclusion that this individual, if he did not invent, at least gave fresh force to a very important encroachment upon the orthodox system. He in fact abrogated the distinction of caste amongst the religious orders, and taught that the holy character who quitted the ties of nature and society, "shook off," at the same time, all personal distinction. This seems to be the proper import of the term *Avadhúta*, and the popular character of the works of this school corroborates this view of Rámánanda's innovation. Śankara and Rámánuja, writing to and for the bráhmanical order alone, composed chiefly, if not solely, Sanskṛit commentaries on the texts of the Vedas, or Sanskṛit expositions of their peculiar doctrines; and the teachers of these opinions, whether monastic or secular, are indispensably of the bráhmanical caste. It does not appear that any works exist which are attributed to Rámánand himself, but those of his followers are written in the provincial dialects, and addressed to the capacity, as well as placed within the reach, of every class of readers, and every one of those may become a Vairágí and rise in time to be a Guru or Mahant.

We shall have occasion to speak again particularly of such of the above mentioned disciples of Rámánand, as instituted separate sects, but there are several who did not aspire to that distinction, and whose celebrity is nevertheless still very widely spread throughout Hindústán. We shall here simply remark that the four most famous authors in this sect are Nábháji (the author of

the "Bhakta Málá"), Súr Dás[1] and Tulasí Dás (to whose poetical talents the late version of it is largely indebted), and Jayadeva, whose songs have been translated by Sir W. Jones.

Besides the legendary tales of the celebrated writer Tulasí Dás, whose works exercise more influence upon the great body of the Hindú population than the whole voluminous series of Sanskṛit compositions, we have other notices of him collected from his own works, or preserved by tradition, that differ from them in some respects. From these it appears that Tulasí Dás was a bráhman of the Sarvériah branch, and a native of Hájípur, near Chitrakúṭa; when arrived at maturity he settled at Benáres, and held the office of Dewán to the Rájá of that city. His spiritual perceptor was Jagannáth Dás; he followed his teacher to Govardhan, but afterwards returned to Benáres and there commenced his Hindí version of the Rámáyaṇa in the year of Samvat 1631, when he was thirty-one years of age. Besides this work, which is highly popular, Tulasí Dás is the author of a *Sat sayá*, or collection of 100 stanzas on various subjects, and of a great variety of hymns, as Rágas, Kavits and Padas, in honour of Ráma and Sítá. Tulasí Dás continued to reside at Benáres, where he built a temple to Sítá Ráma and founded a *Maṭh* adjoining, both of which are still in existence; he died in the year of the Samvat era 1680, or A.D. 1624, in the reign of Jehángír; —the legendary story, therefore, of his intercourse with Sháh Jehán is consequently an anachronism.

The ascetic and mendicant followers of Rámánand, known indiscriminately as Rámánandis or Rámáwats, are by far the most numerous class of sectaries in Gangetic India; in Bengál they are comparatively few; beyond that province and as far as Alláhábád, although perhaps the most numerous, they yield in influence and wealth to the Saiva branches, especially to the *Atits;* from that place, however, they predominate, and either by them-

[1] This popular Hindí poet and singer was blind. Hence any blind mendicant musician is, complimentarily, called a Súr-dás by the Hindús. Nábháji was also *born* blind, but is said to have obtained his sight when about five years old. The praises of Vishṇu were the chief subject of the compositions of all these poets.

selves or their kindred divisions almost engross the whole of the country along the Ganges and Jamuná; in the district of Ágra they alone constitute seven-tenths of the ascetic population. The Rámánandís have very numerous votaries, but they are chiefly from the poorer and inferior classes, with the exception of the Rájputs and military Bráhmans, amongst whom the poetical works of Súr Dás and Tulasí Dás maintain the pre-eminence of Rám and his Bhakts.

3. *Kabír Panthis.*

Amongst the twelve disciples of Rámánand, the most celebrated of all and one who seems to have produced, directly or indirectly, a greater effect on the state of popular belief than any other, was Kabír. With an unprecedented boldness he assailed the whole system of idolatrous worship, and ridiculed the learning of the Paṇḍits and doctrines of the Sástras, in a style peculiarly well suited to the genius of his countrymen, to whom he addressed himself, whilst he also directed his compositions to the Musalmán, as well as to the Hindú faith, and with equal severity attacked the Mullá and the Qurán. The effect of his lessons, as confined to his immediate followers, will be shown to have been considerable, but their indirect effect has been still greater; several of the popular sects being little more than ramifications from his stock, whilst Nának Sháh, the only Hindú reformer who has established a national faith, appears to have been chiefly indebted for his religious notions to his predecessor Kabír. This sect therefore claims particular attention.

The account of his birth and life are found in the *Bhakta Málá.* All traditions concur in making Kabír the disciple of Rámánand, although various stories are narrated of the method by which he obtained that distinction and overcame the objections started to him as a màn of low caste, or according to very general belief, of the Muhammadan persuasion.[1]

[1] The Musalmáns (though on very untenable ground) claimed him as one of their faith. This occasioned a contest at the death of Kabír—the Hindús

It is exceedingly probable that Kabír flourished about the beginning of the 15th century: and it is also not unlikely that his innovations were connected with the previous exertions of Rámánand; consequently that teacher must have lived about the end of the 14th.

The Kabír Panthís, in consequence of their master having been the reputed disciple of Rámánand, and of their paying more respect to Vishṇu, than the other members of the Hindú triad, are always included amongst the Vaishṇava sects, and maintain with most of them, the Rámáwats especially, a friendly intercourse and political alliance. It is no part of their faith, however, to worship any Hindú deity, or to observe any of the rites or ceremonials of the Hindús, whether orthodox or schismatical; such of their members as are living in the world conform outwardly to all the usages of their tribe and caste, and some of them even pretend to worship the usual divinities, though this is considered as going rather farther than is justifiable. Those, however, who have abandoned the fetters of society, abstain from all the ordinary practices, and address their homage, chiefly in chanting hymns, exclusively to the invisible Kabír: they use no Mantra nor fixed form of salutation; they have no peculiar mode of dress, and some of them go nearly naked, without objecting, however, to clothe themselves, in order to appear dressed where clothing is considered decent or respectful. The Mahants wear a small silk cap: the frontal marks, if worn, are usually those of the Vaishṇava sects, or they make a streak with *Sandal* or *Gopíchandan* along the ridge of the nose; a necklace and rosary of *Tulasí* are also worn by them, but all these outward signs are considered of no importance, and the inward man is the only

insisting on burning his corpse, the Muhammadans on burying it. To end the dispute (so runs tradition) Kabír himself appeared and desired them to look under the cloth that covered his remains. On doing so nothing was found but a heap of flowers. One half of these the then Rájá of Benáres removed to that city where they were burnt, and where he appropriated a spot now called the *Kabír Chaurá* for the reception of their ashes, while the Muhammadan chief Bijlí Khán erected a tomb over the other portion at Magar, near Gorakhpur, where Kabír had died. Both are now places of pilgrimage with the followers of this sect.

essential part to be attended to. To avoid persecution, however, Kabír said,

सबसे हिलिये सबसे मिलिये सब का लीजिये गाउं।
हां जी हां जी सबसे कीजिये बसिये अपने गाउं॥

Associate and mix with all, and take the names of all;
Say to every one, Yes Sir, Yes Sir; abide in your own village.[1]

That is, if they are addressed "Rám Rám," etc., they must answer with the same salutation.

The doctrines of Kabír are taught in a great variety of works in different dialects of Hindí; they are the acknowledged compositions of his disciples and successors, but they are mostly in the form of dialogues, and profess to be of his utterance, either in his own words with the phrase, "Kabír verily says," or "Kabír has said," or they are given in the language of his followers, when the expression, "the slave of Kabír," is used. The style of all their works is very peculiar; they are written in the usual forms of Hindí verse, the *Dohá*, *Chaupái* and *Samái;* and are very voluminous, as may be inferred from the collection preserved in the Khás Grantha, or the book at the Chaurá. There are twenty in all, but the principal are the Sukh Nidhán, Gorakhnáthkí Goshṭhí, Kabír Pánji and the Vijek (or Bijek).

There are also a variety of stanzas, called Agams, Bánis, etc., composing a very formidable course of study to those who wish to go deep into the doctrine of this school, and one in which the greatest proficients amongst the Kabír Panthís are but imperfectly versed; a few *śákhas*, *shabdas* and *rekhtas*, with the greater portion of the Vijek, constituting their acquirements; these, however, they commit to memory and quote in argument with singular readiness and happiness of application.

The Goshṭhís, or disputations of Kabír, are not read till more advanced; whilst the Sukh Nidhán, which is the key to the whole, and which has the singularity of being quite clear and

[1] Or more freely—
Unite with all, commune with all, acknowledge every God;
"Yes, yes, sir," say to every one; but change not your abode.

intelligible, is only imparted to those pupils whose studies are considered to approach perfection. This great authority amongst the Kabír Panthís is written in very harmonious verse; it rather inveighs against other systems than explains its own, and it is perhaps impossible to derive from it any satisfactory conclusion as to the real doctrines of Kabír.

We shall now proceed to state the doctrines of Kabír according to the authority of the *Sukh Nidhán*. The Sukh Nidhán is supposed to be addressed by Kabír himself to Dharmadás, his chief pupil, and follower of Rámánand's doctrines; it is said to be the work of Srutgopál, the first of Kabír's disciples.

From this authority it appears, that although the Kabír Panthís have withdrawn, in such a very essential point as worship, from the Hindú communion, they still preserve abundant vestiges of their primitive source; and that their notions are in substance the same as those of the Paurániс sects, especially of the Vaishṇava division. They admit of but one God, the creator of the world; and in opposition to the Vedánta notions of the absence of every quality and form, they assert that he has body, formed of the five elements of matter; and that he has mind, endowed with the three *Guṇas*, or qualities of being, of course of ineffable purity and irresistible power; he is free from the defects of human nature, and can assume what particular shape he will; in all other respects he does not differ from man, and the *pure* man, the *Sádh* of the Kabír sect, is his living resemblance, and after death is his associate and equal; he is eternal without end or beginning, as in fact are the material elements of which he consists and of which all things are made, residing in him before they took their present form, as the parts of the tree abide in the seed; or as flesh, blood and bone may be considered to be present in the seminal fluid. From the latter circumstance and the identity of their essential nature, proceeds the doctrine that God and man are not only the same, but that they are both in the same manner, everything that lives and moves and has its being. Other sects have adopted these phrases literally, but the followers of Kabír do not mean by them to deny the individuality of being,

and only intend these texts as assertions of all nature originally participating in common elementary principles.

The *Parama-purusha* was alone for seventy-two ages, for, after the Pauráṇiks, the Kabír Panthís maintain successive and endless creations; he then felt a desire to renew the world, which desire became manifest in a female form, being the Máyá,[1] from whom all the mistaken notions current amongst mankind originate: with this female (the Ádi Bhaváni, Prakṛiti or Sakti) the Param-purusha (or first male) cohabits and begets the Hindú triad, Brahmá, Vishṇu and Siva. He then disappears, and the lady makes advances to her own sons: the result of this is the birth of Saraswatí, Lakshmí and Umá, whom she weds to the three deities, and then establishing herself at Jwálámukhí, leaves the three wedded pairs to frame the universe and give currency to the different errors of practice and belief which they have learnt from her. It is to the falsehood of Máyá and her criminal conduct that the Kabír Panthís perpetually allude in their works, and in consequence of the deities pinning their faith upon her sleeve, that they refuse them any sort of reverential homage. The essence of all religion is to know Kabír in his real form, a knowledge which those deities and their worshippers, as well as the followers of Muhammad, are all equally strange to, although the object of their religion and of all religion is the same. Life is the same in all beings, and when free from the vices and defects of humanity, assumes any material form it pleases. As long as it is ignorant of its source and parent, however, it is doomed to transmigration through various forms; and, amongst others, we have a new class of them, for it animates the planetary bodies, undergoing a fresh transfer, it is supposed, whenever a star or meteor falls. As to heaven and hell, they are the inventions of Máyá, and are therefore both imaginary, except that the Swarga of the Hindús and Bihisht of the Musalmáns imply worldly luxury and sensual enjoyment, whilst Narak and Jahannam are those cares and pains which make a hell upon earth.

The moral code of the Kabír Panthís is short, but if observed

[1] A notion common to all Hindú sects.

faithfully, is of a rather favourable tendency. Life is the gift of God, and must not therefore be violated by his creatures. *Humanity* is consequently a cardinal virtue, and the shedding of blood, whether of man or animal, a heinous crime.

Truth is the other great principle of their code, as all the ills of the world and ignorance of God are attributable to original falsehood.

Retirement from the world is desirable, because the passions and desires, the hopes and fears, which the social state engenders, are all hostile to tranquillity and purity of spirit, and prevent that undisturbed meditation on man and God which is necessary to their comprehension.

The last great duty is the usual sum and substance of every sect amongst the Hindús, *implicit devotion*, in word, act, and thought, to the Guru or spiritual guide: in this, however, the characteristic spirit of the Kabír Panthís appears, and the pupil is enjoined to scrutinize his teacher's doctrines and acts, and to be first satisfied that he is the sage he pretends to be, before he resigns himself to his control.

Irregular conduct is visited by reproof and admonition: if the offender does not reform, the Guru refuses to receive his salutation; if still incurable, the only further infliction is expulsion from the fraternity.

The doctrine of outward conformity and the absence of visible objects of worship have prevented this sect from spreading very generally throughout India: it is, however, very widely diffused, and has given rise to many others that have borrowed its phraseology and caught a considerable portion of its spirit; the sect itself is split into a variety of subdivisions, and there are no fewer than twelve branches of it traced up to the founder, between which a difference of opinion as well as descent prevails. The founders of these twelve branches and the position of their descendants are the following:—

1. S'rutgopál Dás, the author of the Sukh Nidhán: his successors preside over the Chaurá at Benáres, the Samádh at Magar, an establishment at Jagannáth, and one at Dwáraká.

2. Bhago Dás, the author of the Bíjek; his successors reside at Dhanauti.

3. Náráyaṇ Dás, and

4. Chúṛámaṇ Dás: these two were the sons of Dharma Dás, a merchant of the Kasaundhya tribe, of the Śrí Vaishṇava sect, and one of Kabír's first and most important converts; his residence was at Bandho, near Jabbalpur, where the *maṭhs* of his posterity long remained. The *Mahants* were family men, thence termed *Bans-gurus*. The line of Náráyaṇ Dás is extinct, and the present successor of Chúṛámaṇ being the son of a concubine, is not acknowledged as a Mahant by all the other branches.

5. Jaggo Dás; the Gaddí, or pillow at Katták.

6. Jívan Dás, the founder of the Setnámi sect, to whom we shall again have occasion to advert.

7. Kamál,—Bombay: the followers of this teacher practise the Yoga.

8. Tak Sáli,—Baroda.

9. Gyání,—Majjhni, near Sahasrám.

10. Sáheb Dás,—Katták: his followers are called Mála Panthís.

11. Nityánand.

12. Kamál Nád: these two settled somewhere in the Dekhan.

There are also some popular and perhaps local distinctions of the sect, as Hansa Kabírís, Dána Kabírís, and Mangréla Kabírís.

Of these establishments, the Kabir Chaurá at Benáres is pre-eminent in dignity, and constantly visited by wandering members of the sect. At a grand meeting there 35,000 Kabír Panthís of the monastic and mendicant class are said to have collected. There is no doubt that the Kabír Panthís, both clerical and lay, are very numerous in all the provinces of upper and central India, except perhaps in Bengal itself. The quaker-like spirit of the sect, their abhorrence of all violence, their regard for truth, and the unobtrusiveness of their opinions, render them very inoffensive members of the state; their mendicants also never solicit alms, and in this capacity even they are less obnoxious than the many religious vagrants, whom the rank soil of Hindú super-

stition and the enervating operation of an Indian climate so plentifully engender.

4. *Khákis.*

This division of the Vaishṇavas is generally derived, though not immediately, from Rámánand, and is undoubtedly connected in its polity and practice with his peculiar followers. The reputed founder is Kíl, a disciple of Krishṇadás, whom some accounts make the disciple of Asánand (or Tahtánand), the disciple of Rámánand.

They are generally confounded with Bairágis. They are distinguished from other Vaishṇavas, by the application of clay and ashes to their dress or persons; those who reside in fixed establishments generally dress like other Vaishṇavas, but those who lead a wandering life, go either naked or nearly so, smearing their bodies with the pale grey mixture of ashes and earth, and making in this state an appearance very incompatible with the mild and decent character of the Vaishṇava sect in general; the Khákis also frequently wear the *Jaṭá* or braided hair.

Many Khákis are established about Farakábád, but their principal seat in this part of India is at Hanumán-gaṛh, near Ayodhyá, in Oude; the Samádhi, or spiritual throne of the founder, is said to be at Jaipur; the term Samádhi[1] applied to it, however, would seem to indicate that they bury their dead.

5. *Malúk Dásis.*

Malúk Dás was fifth in descent from Rámánand, being the immediate disciple of Kíl bábá. The modifications of the Vaishṇava doctrines introduced by Malúk Dás, appear to have been little more than the name of the teacher and a shorter streak of red in the forehead; in one respect indeed there is an important distinction between these and the Rámánandí ascetics; the teachers of the Malúk Dásis appear to be of the secular order,

[1] A *Samádhi* is properly the tomb of a Jogí, who, from religious motives, has submitted to be buried alive.

Grihasthas or house-holders, whilst the others are all cœnobites; the doctrines, however, are essentially the same. Their chief authority is the Bhagavad Gitá; they have also some Hindí *Sákhás* and *Vishṇu Padas* attributed to their founder, as also a work in the same language entitled the *Das Ratan*. The followers of this sect are said to be numerous in particular districts, especially among the trading and servile classes, to the former of which the founder belonged. The principal establishment of the Malúk Dásis is at Kará Manikpur, the birth-place of the founder, and still occupied by his descendants. Besides this there are six other Maṭhs belonging to this sect, at Alláhábád, Benáres, Brindában, Ayodhyá, Lucknow and Jagannáth, which last is of great repute, as rendered sacred by the death of Malúk Dás.[1]

6. *Dádu Panthís.*

This class is one of the indirect ramifications of the Rámánandi stock, and is always included in the Vaishṇava schisms. Its founder is said to have been a pupil of one of the Kabír Panthí teachers, and to be fifth in descent from Rámánand.

The worship is addressed to Ráma, but it is restricted to the *Japa*, or repetition of his name, and the Ráma intended is the deity negatively described in the Vedánta theology: temples and images are prohibited. Dádu flourished, if the list of his religious descent be accurate, about the year A.D. 1600, at the end of Akbar's reign, or in the beginning of that of Jehángír. His followers wear no peculiar frontal mark nor *málá*, but carry a rosary, and are further distinguished by a peculiar sort of cap, a round white cap according to some, but according to others, one with four corners, and a flap hanging down behind, which it is essential that each man should manufacture for himself.

The Dádu Panthís are of three classes,—the *Viraktas*, who are religious characters, go bare-headed, and have but one garment and one water-pot; the *Nágás*, who carry arms, which they are

[1] Malúk Dás is supposed to have lived during the latter part of the reign of Akbar and down to the commencement of that of Aurangzeb—or from 200 to 250 years ago.

willing to exercise for hire, and amongst the Hindú princes they have been considered as good soldiers; the third class is that of the *Bistar Dháris*, who follow the occupations of ordinary life. A further subdivision exists in this sect, and the chief branches again form fifty-two divisions or *Thambas*, the peculiarities of which have not been ascertained. The Dádu Panthís burn their dead at dawn, but their religious members not unfrequently enjoin that their bodies, after death, shall be thrown into some field or some wilderness, to be devoured by the beasts and birds of prey, as they say that in a funeral pile insect life is apt to be destroyed.

The Dádu Panthís are said to be very numerous in Márwár and Ajmír. Of the Nágá class alone, the Rájá of Jaipur is reported to entertain as soldiers more than ten thousand. The chief place of worship is at Naraina, where the veda of Dádu, and the collection of the texts of the sect, are preserved and worshipped, and where a *Mela* (or religious fair) is held annually, for fifteen days, in the month of Phálgun (February-March).

The tenets of the sect are contained in several *Bháshá* works, in which it is said a vast number of passages from the Kabír writings are inserted, and the general character of which is certainly of a similar nature.[1]

Professor Wilson, in his sketch, next notices the Rái Dásis, a currier (*Chamár*) sect, and the Sená Panthís, the existence of both of which, at present, is a matter of doubt.

7. *Rudra Sampradáyis, or Vallabhácháris.*

These worship Bála Gopála, the infant Krishṇa. This sect embraces all ranks of Hindú society, and is widely spread. The founder of it was Vallabha Ácharyá. This sect is better known from the title of its teachers, as *Gokulastha Gosáins.*

The original teacher of the philosophical tenets of this sect is said to have been Vishṇu Swámí, a commentator on the texts of

[1] For a very full account of their doctrines, in a translation of one of their works, see a paper by Lieutenant Siddons, in the Journal of the Asiatic Society, June, 1837.

the Vedas, who, however, admitted disciples from the Bráhmanical caste only, and considered the state of the *Sannyási*, or ascetic, as essential to the communication of his doctrines. Vallabha Áchárya was a successor of the above. He was a Sannyási, and taught early in the sixteenth century. He resided originally at Gokul, a village on the left bank of the Yamuná, about three coss to the east of Mathurá. After remaining there some time, he travelled through India as a pilgrim. There is a *Baithak* (or station) of his amongst the Gháts of Muttrá, and about two miles from the fort of Chunár is a place called his well. After this peregrination, Vallabha returned to Brindában. The Mahábhárat and Bhágavat do not recommend the special worship of Krishṇa as distinct from Vishṇu; but the Bráhma Vaivartta Puráṇa claims supremacy for Krishṇa. This, then, is their text book.

Amongst other articles of the new creed, Vallabha introduced one which is rather singular for a Hindú religious innovator or reformer. He taught that privation formed no part of sanctity, and that it was the duty of the teacher and his disciples to worship their deity, not in nudity and hunger, but in costly apparel and choice food; not in solitude and mortification, but in the pleasures of society and the enjoyment of the world. The Gosáiṅs, or teachers, are almost always family men, as was the founder Vallabha.

The followers of the order are especially numerous amongst the mercantile community, and the Gosáiṅs themselves are often largely engaged also in maintaining a connection amongst the commercial establishments of remote parts of the country, as they are constantly travelling over India, under pretence of pilgrimage, and thus reconcile the profits of trade with the benefits of devotion.

The practices of the sect are of a similar character with those of other regular worshippers. Eight times a day the image of the boy Krishṇa, either in the house or temple, is worshipped.

The mark on the forehead consists of two red perpendicular lines, meeting in a semicircle on the top of the nose, and having a round spot of red between them. The Bhaktas have the same

marks as the Śrí Vaishṇavas on the breasts and arms, and some also make the central spot on the forehead with a black earth called Śyámabandi, or any black metallic substance; the necklace and rosary are made of the stalk of the Tulasí. The salutations amongst them are *Śrí Krishṇa* and *Jaya Gopál.*

The great authority of the sect is the Bhágavat, as explained in the Subodhini, or commentary of Vallabháchárya. He is the author also of a *Bháshyá*[1] on part of Vyása's Sútras, and of other Sanskṛit works, as the *Siddhánta Rahasya, Bhágavad Lilá Rahasya,* and *Ekánta Rahasya.* Amongst the votaries in general, various works upon the history of Krishṇa are current, but the most popular are the *Vishṇu Padas,* stanzas in Bháshá,[2] in praise of Vishṇu, attributed to Vallabha himself; the Brij Bilás, a Bháshá poem of some length; the Ashtachháp, an account of Vallabha's eight disciples; and the Bártá, a collection of insipid anecdotes.

The worshippers of this sect are very numerous and opulent, the merchants and bankers, especially those of Gujerát and Málwá, belonging to it. Their temples and establishments are numerous all over India, but particularly at Mathurá and Brindában, the latter of which alone is said to contain many hundreds, amongst which are three of great opulence.

In Benáres are two temples of great repute and wealth, one sacred to *Sat Jí,* and the other to *Purushottama Jí.* Jagannáth and Dwáriká are also particularly venerated by this sect, but the most celebrated of all the Gosáiṅ establishments is at Śrí Náth Dwár, in Ajmír.

Having thus noticed the chief of the Vaishṇava sects, we must refer the student, who wishes for further information on the subject, for many others, whose names only we can give, to Wilson's sketch.

He notices the Mírá Báís as a subdivision of the preceding; the Bráhma Sampradáyís, or Mádhvácháryas as peculiar to the south

[1] Or commentary on technical terms.

[2] Or the vernacular dialect, especially that of *Braj,* in the country around Mathurá, Brindában, etc.

of India; the Sanakádi Sampradáyís, or Nímáwats, one of the primary Vaishṇava divisions; the Vaishṇavas of Bengal, followers of Chaitanya, many of whom are settled at Brindában; the Rádhá Vallabhís, adorers of Rádhá exclusively; the Sakhi Bhávas, who wear women's clothes, etc.; the Charan Dásís, Harischandís, Sádhna Panthís, and Mádhavís.

Dr. Wilson concludes by describing the real meanings of the words Sannyásí, Vairági, and Nágá.[1] He also speaks of sects which are half Muhammadan, as the followers of Sheikh Madár, who, although they credit the divine mission of Muhammad, disregard the established forms of the Musalmán faith, chew bháng, and go naked, smearing their bodies with ashes and twisting the hair into the Jaṭá,[2] etc. The naked sectaries are always the most degraded and violent in their manners.

(b.) Of the S'aiva Sects.

The principal of these were founded or confirmed by the celebrated commentator on the Vedas, Sankara Áchárya, who contended that S'iva was pre-eminent among the gods. The S'aivas, therefore, worship Mahádev as the Supreme Being, and deny the independent existence of Vishṇu and other deities.

The S'aivas are all worshippers of S'iva and Bhavání conjointly, and they adore the Linga or compound type of the god and goddess. There are no exclusive worshippers of S'iva besides the sect of naked gymnosophists called Lingís; and the exclusive adorers of the goddess are the S'aktas.

The adoration of S'iva is not so popular in upper India as it is in the south. Wilson conjectures that this may arise from the rude and unattractive emblem in which he generally appears, the mystic purpose of which is little understood or regarded by the uninitiated and vulgar, and which offers nothing to interest the

[1] Though often confounded or used indiscriminately, these terms properly describe different classes of religious mendicants. The Sannyásís are more peculiarly the followers of S'iva, the Vairágis those of Vishṇu. The Nágás are those who go naked, and are the most profligate and worthless of the mendicant devotees.

[2] *i.e.* The hair matted or clotted together, sometimes like a horn.

feelings or excite the imagination. No legends are recorded of this deity of a poetic and pleasing character; and, above all, such legends as are narrated in the Puráṇas and Tantras, have not been presented to the Hindús in any accessible shape. The S'ivas have no works, as the Vaishṇavas, in any of the common dialects, in which the actions of S'iva, in any of his forms, are celebrated. Corresponding to the absence of multiplied forms of this divinity as objects of worship, and to the want of works which attach importance to particular manifestations of the favourite god, the people can scarcely be said to be divided into different sects, any farther than as they may have certain religious mendicants for their spiritual guides. Actual divisions of the worshippers of S'iva are almost restricted to these religious personages, collected sometimes in opulent and numerous associations; but, for the greater part, detached, few, and indigent. There are no teachers of ancient repute but Sankara Á'chárya, and his doctrines are too philosophical and speculative to have made him popular.

"The worship of S'iva continues, in fact, to be what it appears to have been from a remote period, the religion of the Bráhmaṇas. Sambhu (Mahádev) is declared by Manu to be the presiding deity of the Bráhmanical order; and the greater number of them, particularly those who practise the rites of the Vedas, or who profess the study of the S'ástras, receive S'iva as their tutelary deity, wear his insignia, and worship the Linga, either in temples, in their houses, or on the side of a sacred stream, providing, in the latter case, extempore emblems kneaded out of the mud or clay of the river's bed. The example of the Bráhmans, and the practices of ages, maintain the veneration universally offered to the type of S'iva, but it is not the prevailing nor the popular condition of the Hindú faith along the banks of the Ganges."[1]

[1] Asiatic Researches, vol. xvii., p. 170. The above opinion is true in general, and especially as to the Ling worship; but as it respects the worship of S'iva at Bhuteśwar, or at Bábá Á'dam, it requires modification. A large temple at Muttrá, dedicated to this form, we are told by the Rev. J. Philips, is constantly frequented; and though Muttrá is pre-eminently a Vaishṇava town, yet the temple of Bábá Á'dam attracts two or three *melás* in the year. A very large fair is also yearly held at the town and temple of Bhuteśwar, on

The following are the principal sects belonging to the Saiva class:

1. *The Daṇḍis and Daśnámis.*

It is customary to consider these two orders as forming but one division. The classification is not in every instance correct, but the practices of the two are, in many instances, blended, and both denominations are accurately applicable to the same individual. It will not be necessary, therefore, to deviate from the ordinary enumeration. The Daṇḍís, properly so called, and the Tridaṇḍís of the Vaishṇavas, are the only legitimate representatives of the fourth Áśrama (आश्रम) or mendicant life, into which the Hindú is to enter after passing through the previous stages of student, householder, and hermit. It is not necessary, however, to have gone through the whole of the previous career, as the Bráhman may pass from any one of the first orders to the last at once. He is then to take up his staff and waterpot, to derive from begging such a portion of food as is sufficient for his mere sustenance, and to devote the remainder of his days to holy study and pious meditation.

Adopting, as a general guide, the rules of original works, the Daṇḍí is distinguished by carrying a small *daṇḍ* (दण्ड), or wand, with several processes or projections from it, and a piece of cloth dyed with red ochre, in which the Bráhmanical cord is supposed to be enshrined, attached to it. He shaves his hair and beard, wears only a cloth round his loins, and subsists upon food obtained ready dressed from the houses of the Bráhmans once a day only, which he deposits in the small clay pot that he carries always with him. He should live alone, and near to, but not within a city; but this rule is rarely observed, and, in general, the Daṇḍís are found in cities, collected, like other mendicants, in Maṭhs. The Daṇḍí has no particular time or mode of worship, but spends his time in meditation, or in practices corresponding with those of

the Jumna, between Ágra and Etáyeh. Hundreds of thousands of every caste, besides the Bráhmans, then rush to pay their adorations in the great temple. Viśeśwara temple, in Benáres, the domes of which are beautifully gilt, is much frequented by pilgrims of every caste.

the Yoga, and in the study of the Vedánta works, especially according to the comments of Sankaráchárya. As that teacher was an incarnation of Siva, the Daṇḍís reverence that deity and his incarnations in preference to the other members of the Triad, whence they are included among his votaries; and they so far admit the distinction as not unfrequently to bear the Saiva mark upon the forehead, smearing it with the Tripuṇḍra (त्रिपुण्ड्र) triple tranverse line (≡), made with the *Vibhúti* (विभूति), or ashes which should be taken from the fire of an *Agnihotra* Bráhman, or they may be the ashes of burnt cow-dung from an oblation offered to the god. They also adopt the initiating *Mantra* of all the Saiva classes, either the five or six syllable Mantra, *Namah*, or *Om Namah, Siváya* (नमः शिवाय or ओम् नमः शिवाय). The genuine Daṇḍí, however, is not necessarily of the Saiva or any other sect, and in their establishments it will be usually found that they profess to adore *Nirguṇa* (निर्गुण) or *Niranjana* (निरञ्जन), the deity devoid of attribute or passion.

The Daṇḍís, who are rather practical than speculative, and who have little pretence to the appellation beyond the epithet and outward signs of the order, are those most correctly included among the Saiva sects. Amongst these, the worship of Siva, as Bhairava, is the prevailing form, and, in that case, part of the ceremony of initiation consists in inflicting a small incision on the inner part of the knee, and drawing the blood of the novice as an acceptible offering to the god. The Daṇḍís, of every description, have also a peculiar mode of disposing of their dead, putting them into coffins and burying them, or, when practicable, committing them to some sacred stream. The reason of this is their being prohibited the use of fire on any account.

Any Hindú of the three first classes may become Sannyási or Daṇḍí, or in these degenerate days, a Hindú of any caste may adopt the life and emblems of this order. Such are sometimes met with, as also are Bráhmans, who, without connecting themselves with any community, assume the character of this class of mendicants. These constitute the Daṇḍís simply so termed, and are regarded as distinct from the primitive members of the order,

to whom the appellation of Daśnámís is also applied, and who admit none but Bráhmans into their fraternity.

The Daśnámí Daṇḍís, who are regarded as the descendants of the original members of the fraternity, are said to refer their origin to Sankara Áchárya, an individual who appears to have performed a part of some importance in the religious history of Hindústán.

All accounts concur in representing Sankara as leading an erratic life, and engaging in successful controversy with various sects, whether of the Śaiva, Vaishṇava, or less orthodox persuasions. Towards the close of his life, he repaired as far as Kashmír, and seated himself, after triumphing over various opponents, on the throne of Saraswatí. He next went to Badarikásrama, and finally to Kedárnáth, in the Himálaya, where he died at the early age of thirty-two.[1]

The spiritual descendants of Sankara, in the first degree, are variously named by different authorities, but usually agree in the number. He is said to have had four principal disciples, who, in the popular tradition, are called Padmapada, Hastimalaka, Sureśwara or Maṇḍana, and Troṭaka. Of these, the first had two pupils, *Tírtha* and *Áśrama;* the second, *Vana* and *Araṇya;* the third had three, *Saraswatí*, *Purí*, and *Bháratí;* and the fourth had also three, *Giri* or Gir, *Párvata,* and *Ságara.* These, which being all-significant terms, were no doubt adopted names, constitute collectively the appellation Daśnámí, or the ten-named; and when a Bráhman enters into either class, he attaches to his own denomination that of the class of which he becomes a member, as Tírtha, Purí, Gir, etc. The greater portion of the ten classes of mendicants thus descended from Sankara Áchárya, have failed to retain their purity of character, and are only known by their epithets as members of the original order. There are but three, and part of a fourth, mendicant classes, or those called Tírtha, or Indra, Áśrama, Saraswatí, and Bháratí,

[1] See a fuller account of him in Asiatic Researches, vol. xvii., p. 177, and vol. xii., p. 536. Also, Wilson's Preface to his Sanskṛit Dictionary, for the age in which he lived.

who are still regarded as really Sankara's Daṇḍís. These are sufficiently numerous, especially in and about Benáres. They comprehend a variety of characters; but amongst the most respectable of them are to be found very able expounders of Vedánta works. Other branches of Sanskṛit literature owe important obligations to this religious sect. The most sturdy beggars are also members of this order, although their contributions are levied particularly upon the Bráhmanical class, as whenever a feast is given to the Bráhmans, the Daṇḍís of this description present themselves as unbidden guests, and can only be got rid of by bestowing on them a due share of the good things provided for their more worldly-minded brethren. Many of them practice the Yoga, and profess to work miracles.

The remaining six and a half members of the Daśnámí class, although considered as having fallen from the purity of practice necessary to the Daṇḍí, are still, in general, religious characters, and are usually denominated Atíts.[1] The chief points of difference between them and the preceding are their abandonment of the staff, their use of clothes, money, and ornaments, their preparing their own food, and their admission of members from any orders of Hindús. They are often collected in *Maṭhs* as well as the Daṇḍís, but they mix freely in the business of the world; they carry on trade and often accumulate property, and they frequently officiate as priests at the shrines of some of the deities. Some of them even marry, but, in that case, they are distinguished by the term *Sanyogí* from the other *Atíts*.

The philosophical tenets of the Daṇḍís, in the main, are those of the Vedánta system; but they generally supersede the practice of the Yoga as taught by the followers of Patanjali, and many of them have latterly adopted the doctrine of the Tantras.

Sankara and the Muni Dattatreya are both held in high veneration by the Daṇḍís.

[1] From अतिथि, "*a guest*," a temporary dweller upon earth, or अतीत, "*past away*," liberated from worldly cares and feelings.

2. *The Yogis, or Jogis* (योगी).

The Daṇḍís are to the Śaiva sects what the followers of Rámánuja are to those of the Vaishṇava faith, and a like parallel may be drawn between the disciples of Rámánand and those of Goraknáth, or the Kánpháṭá Jogís; the first pair being properly restricted to the Bráhmanical order, intended chiefly for men of learning; the two latter admitting members from every description of people, and possessing a more attractive popular character. The term Jogí is properly applicable to the followers of the Yoga or Pántanjala school of philosophy, which, amongst other tenets, maintained the practicability of acquiring, even in life, entire command over elementary matter, by means of certain ascetic practices.[1] In the present day, none lay claim to perfection, and their pretensions are usually confined to a partial command over their own physical and mental faculties. These are evinced in the performance of low mummeries, or juggling tricks, which cheat the vulgar into a belief of their powers.[2]

The principal mode in which the Yoga takes a popular shape in upper India is probably of comparatively recent origin. This is the sect of Kánpháṭá Jogís, who acknowledge as their founder a teacher named Gorakhnáth, traces of whom are found in Gorakhkshetra, at Pesháwar, and in the district and town of Gorakhpur, where also exists a temple and religious establishment of his followers. They hold also in veneration a plain near Dwáraká, named Gorakhkhetr, and a cavern or subterraneous passage at Haridwár.

According to the authorities of this sect, Gorakh is but one of nine eminent teachers, or Náths. Of the perfect Yogís, or Siddhas, eighty-four are enumerated.

The Yogís of Gorakhnáth are usually called Kánpháṭás, from having their ears bored and rings inserted in them at the time of

[1] See Ward on the Hindús, and Colebrooke's Essays in vol. i. of the Asiatic Researches.

[2] See Asiatic Researches, vol. xvii., p. 186, for illustrations. The origin of the Yoga is there proved to be ancient, from books, from the cavern temples, etc.

their initiation. They may be of any caste; they live as ascetics, either singly or in *Maṭhs*. S'iva is the object of their worship: they officiate, indeed, as the priests of that deity in some places, especially at the celebrated Lát, or staff, of Bhairava, at Benáres. They mark the forehead with a transverse line of ashes, and smear the body with the same; they dress in various styles, but in travelling usually wear a cap of patch-work and garment dyed with red ochre. Some wear a simple Dhotí, or cloth round the loins.

The term Jogí, in popular acceptation, is of almost as general application as Sannyásí and Vairágí, and it is difficult to fix its import upon any individual class, besides the Kánpháṭá, the vagrants, so called, following usually the dictates of their own caprice as to worship and belief, and often, it may be conceived, employing the character as a mere plea for lazy livelihood. The Jogís are, indeed, particularly distinguished amongst the different mendicant characters, by adding to their religious personification more of the mountebank than any others. Most of the religious mendicants, it is true, deal in fortune telling, interpretation of dreams, and palmistry. They are often empirics, and profess to cure diseases with specific drugs, or with charms and spells. But, besides these accomplishments, the Jogí is frequently musical, and plays and sings; he also initiates animals into his business, and often travels about with a small bullock, a goat, or a monkey, whom he has taught to obey his commands, and to exhibit amusing gesticulations. The dress of this class of Jogís is generally a cap and coat, or frock, of many colours. They profess to worship S'iva, and often carry the *linga*, like the Jangamas, in the cap. All classes and sects assume the character, and Musalmán Jogís are not uncommon. One class of the Hindú Jogís are called Sárangíhár, from their carrying a *Sárangí*, or small fiddle, or lute, with which they accompany their songs. They beg in the name of Bhairava. Another sect of them, also followers of that deity, are termed Doríhárs, from their trafficking in small pedlery, especially the sale of thread (*dorí*) and silk. Another class adopt the name of Matsyendrís; and a fourth set are Bhartṛihárís. The

varieties of this class of mendicants, however, cannot be specified; they are all errants; fixed residences, or *Maṭhs*, of any Jogís, except the Kánpháṭás, rarely occurring.

3. *The Jangamas or Lingayats*—(जङ्गम, "*locomotive.*")

One of the forms in which the Linga worship appears, is that of the Lingayats, Lingawants, or Jangamas, the essential characteristic of which is wearing the emblem on some part of the dress or person. The type is of a small size, made of copper or silver, and is commonly worn, suspended in a case, round the neck, or sometimes tied in the turban. In common with the Saivas generally, the Jangamas smear their foreheads with Vibhúti, wear necklaces, and carry rosaries made of the Rudráksha seed. The clerical members of the sect usually stain their garments with red ochre. They are not numerous in upper India, and are rarely encountered except as mendicants, leading about a bull, the living type of Nandi, the bull of Siva, decorated with housings of various colours and strings of *kauṛi* shells. The conductor carries a bell in his hand, and, thus accompanied, goes about from place to place, subsisting upon alms.[1]

In upper India there are no popular works current of this sect, and the only authority is a learned Bháshya, or comment by Nílkaṇṭha, on the Sútras of Vyása, a work not often met with, and being in Sanskṛit, unintelligible to the multitude.

Besides the Jangama priest of Kedárnáth, an opulent establishment of them exists at Benáres. Its wealth arises from a number of houses, occupying a considerable space, called the Jangam Bári. The title to the property is said to be a grant to the Jangamas, regularly executed by Mán Singh, and preserved on a copper plate.

4. *The Paramhansas*—(परम "*the best,*" हंस "*devotee*").

According to the introduction to the Dwádasa Mahávákya, by

[1] See, for a fuller account of this sect in the South of India, Asiatic Researches, vol. xvii., p. 198.

a Daṇḍí author, Vaikuṇṭha Puri, the Sannyási is of four kinds —the *Kuṭichara* (कुटिचर,[1] "tortoise"), *Bahudáka*, *Hansa*, and *Paramhansa*—the difference between whom, however, is only the graduated intensity of their self-mortification and profound abstraction. The Paramhansa is the most eminent of these gradations, and is the ascetic who is solely occupied with the investigation of Brahma, or spirit, and who is equally indifferent to pleasure or pain, insensible of heat or cold, and incapable of satiety or want.

Agreeably to this definition, individuals are sometimes met with, who pretend to have attained such a degree of perfection. In proof of it they go naked in all weathers, never speak, and never indicate any natural want. What is brought to them as alms or food, by any person, is received by the attendants, whom their supposed sanctity, or a confederation of interest, attaches to them, and by these attendants they are fed and served on all occasions, as if they were as helpless as infants. It may be supposed that not unfrequently there is much knavery in this helplessness; but there are many Hindús whose simple enthusiasm induces them honestly to practise such self-denial; and there is little risk in the attempt, as the credulity of their countrymen, or rather countrywomen, will, in most places, take care that their wants are amply supplied. These devotees are usually included amongst the Siva ascetics; but it may be doubted whether the classification is correct.

5. *The Aghoris* (अघोरी).

The same profession of indifference to the world characterises the Aghorí as the Paramhansa; but he seeks occasion for its display, and demands alms as a reward for its exhibition.

The original Aghorí worship seems to have been that of Deví in some of her terrific forms, and to have required even human victims for its performance. In imitation of the formidable aspect under which the goddess was worshipped, the appearance

[1] Perhaps so called because he retires into himself.

of her votary was rendered as hideous as possible, and his wand and waterpot were a staff set with bones, and the upper half of a skull. The practices were of a similar nature, and flesh and spirituous liquors constituted at will the diet of the adept.

The regular worship of this sect has long since been suppressed, and the only traces of it now left are presented by a few disgusting wretches, who, whilst they profess to have adopted its tenets, make them a mere plea for extorting alms. In proof of their indifference to worldly objects, they eat and drink whatever is given to them, even ordure and carrion. They smear their bodies also with excrement, and carry it about with them in a wooden cup or skull, either to swallow it, if by so doing they can get a few pice, or to throw it upon the persons, or into the houses, of those who refuse to comply with their demands. They also, for the same purpose, inflict gashes on their limbs, that the crime of blood may rest upon the head of the recusant; and they have a variety of similar disgusting devices to extort money from the timid and credulous Hindús. They are, fortunately not numerous, and are universally detested and feared.

6. *Urddhvabáhus* (ऊर्द्धबाहु).

7. *Akás Mukhis* (आकाशमुखी).

8. *Nakhis* (नखी).

The Urddhvabáhus extend one or both arms above the head till they remain of themselves thus elevated. They also close the fist, and the nails being necessarily suffered to grow, make their way between the metacarpal bones, and completely perforate the hand. They are solitary mendicants, as are all of this description, and never have any fixed abode. They subsist upon alms. Many of them go naked, but some wear a wrapper stained with ochre. They usually assume the Saiva marks, and twist their hair so as to project from the forehead, in imitation of the Jaṭá of Siva.[1]

[1] The Rev. T. Phillips states that he met with one man in a village who had once been an ascetic of this kind for years, but at last brought down his arm by softening it with *ghí*.

The *A'kásmukhís* hold up their faces to the sky, till the muscles of the back of the neck become contracted, and retain it in that position. They wear the Jaṭá, and allow the beard and whiskers to grow, smearing the body with ashes; some wear coloured garments. The Nakhís never cut their finger nails.

9. *The Gúdaṛas* (गूदड़).

These are so named from a pan of metal which they carry about with them, and in which they have a small fire, for the purpose of burning scented woods at the houses of the persons from whom they receive alms. These alms they do not solicit further than by repeating the word *Alakh* (अलख or अलष, *i.e.* "invisible"), expressive of the indescribable nature of the deity. They have a peculiar garb, wearing a large round cap and a long frock or coat, stained with ochre clay. Some also wear rings, like the Kánpháṭá Jogís, or a cylinder of wood passed through the lobe of the ear, which they term the Khecharí Mudrá, the seal or symbol of the deity, of him who moves in the heavens.

10. *The Súkhaṛas* (सूखड़).

These are distinguished by carrying a stick three spans in length. They dress in a cap and sort of petticoat stained with ochrey earth, smearing their bodies with ashes, and wear earrings of the Rudráksha seed. They also wear over the left shoulder a narrow piece of cloth dyed with ochre and twisted, in place of the *Janéú*, or Bráhmanical thread.

11. *The Rúkhaṛas* (रूखड़).

These are of similar habits and appearance, but they do not carry the stick, nor wear the Rudráksha earrings, but in their place metallic ones. These two classes agree with the preceding in the watchword, exclaiming *Alakh* as they pass along. The term is, however, used by other mendicants.

12. *The Ukharas* (उखड़).

These are said to be members of either of the preceding classes, who drink spirituous liquors and eat meat. They appear to be the refuse of the three preceding mendicant classes, who, in general are said to be of mild and inoffensive manners.

13. *The Karálingis* (कड़ालिङ्गी).

These are vagabonds of little credit, except sometimes amongst the most ignorant portions of the community. They are not often met with; they go naked, and to mark their triumph over sensual desires, affix an iron ring and chain on the male organ; they are professedly worshippers of Siva.

14. *The Sannyásis* (सन्यासी).

15. *The Vairágis* (वैरागी).

16. *The Avadhútas* (अवधूत).

Although the terms Sannyásí and Vairágí are in a great measure restricted amongst the Vaishṇavas to peculiar classes, the same limit can scarcely be adopted with regard to the Saivas. All the sects, except the Sanyogí *Aṫits*, are, so far, Sannyásís, or excluded from the world, as not to admit of married teachers, a circumstance far from being uncommon, as we have seen, amongst the more refined followers of Vishṇu. Most of the Saiva sects, indeed, are of a very inferior description to those of the Vaishṇavas.

Besides the individuals who adopt the Daṇḍagrahaṇa ("holding the staff"), and are unconnected with the Daśnámís, there is a sect of devotees who remain through life members of the condition of the Brahmachárí, or student. These are also regarded as Sannyásís, and where the term is used in a definite sense, these twelve kinds, viz. the *Daṇḍis*, *Brahmacháris*, and ten *Daśnámi* orders, are implied. In general, however, the term Sannyásí, as well as Avadhúta and Alakhnámí, expresses all the Saiva class of mendicants, except, perhaps, the Jogís.

17. *The Nágas* (नाग "*naked*").

The Saiva Sannyásís, who go naked, are distinguished by this term. They smear their bodies with ashes, allow their hair, beards, and whiskers to grow, and wear the projecting braid of hair called the Jaṭá. Like the Vairágí Nágas they carry arms, and wander about in troops soliciting alms, or levying contributions. The Saiva Nágas are generally the refuse of the Daṇḍí and Atít orders, or men who have no inclination for a life of study or business. When weary of the vagrant and violent habits of the Nága, they re-enter the better disposed classes, which they had first quitted. The Saiva Nágas are very numerous in many parts of India, though less so in the British provinces than in any other. These Nágas are the particular opponents of the Vairágí Nágas, and were, no doubt, the leading actors in the bloody fray at Haridwár, which had excluded the Vaishṇavas from the great fair there from 1760 till the British acquired the country.[1]

(*c*.) Of the S'áktas.

The worshippers of the Sakti (the power or energy of the divine nature in action) are exceedingly numerous amongst all classes of Hindús. The wife of Vishṇu is Lakshmí; of Siva, Párvatí; of Brahmá, Saraswatí. The wife of Siva is by far the most popular, not only in Bengal, but also in the other Gangetic provinces.[2]

Although the adoration of Prakṛiti, or Sakti, is to a certain extent authorised by the Puráṇas, particularly the Brahma Vaivartta, the Skanda, and the Káliká, yet the principal rites and formulæ are derived from an independent series of works known by the collective term of *Tantras*. The followers of the Tantras profess to consider them as a fifth Veda, and attribute to them equal antiquity and superior authority.

[1] Asiatic Researches, vol. xvii.

[2] For a full account of the origin and nature of this worship, see Wilson's Sketch, and Ward on the Hindús.

Any of the female deities may be the object of the Sákta worship, and the term Sakti comprehends them all; but the homage of the Sáktas is almost restricted to the wife of Siva and to Siva himself as identical with his consort. The worship of Deví is of considerable antiquity and popularity. The adoration of *Vindhyávásini*, near Mirzápur, has existed for more than seven centuries, and that of Jwalámukhí, at Nagarkóṭ, very early attracted Muhammadan persecution. These places still retain their reputation, and are objects of pilgrimage to devout Hindús, especially on the 8th of the months of Chaitra and Kártik.

Her great festival, the Daśahrá, is in the west of India marked by no particular honour, whilst its celebration in Bengal, under the name of Durgá Pújá, occupies ten days of prodigal expenditure.

There is a melá every year at the temple of Deví, in Etáwah, a village near Ágra, when buffaloes, goats, fruits, etc., are offered, the former being mostly slain. Every village almost has a little mound of earth or very small temple, containing a shapeless stone, daubed red, which they call Ban Khandí Deví. This, however, is chiefly worshipped by the women. In fact, the women are the chief, if not the only, worshippers of Deví in the North-west Provinces.

The chief of the Sákta sects are—

1. *The Dakshiṇas or Bhaktas.*

When the worship of any goddess is performed in a public manner, and agreeably to the Vaidik or Pauráṇik ritual, it does not comprehend the impure practices which are attributed to the Vámis. In this form it is called the Dakshiṇa or right hand form of worship. The pure *bali*, or offering, presented by these consists of grain, milk, and sugar, but kids are often offered to Deví in her terrific forms. This is, however, considered rather heterodox.

2. *The Vámis or Vámácháris.*

The Vámís mean the left-hand worshippers, or those who adopt a ritual contrary to what is usual, and to what, indeed,

they dare publicly avow. The object of the worship is, by the reverence of Deví, who is one with Siva, to obtain supernatural powers in this life, and to be identified after death with Siva and Sakti. According to the immediate object of the worshipper is the particular form of worship; but all the forms require the use of some or all of the five Makáras or words whose first letter is *m* (म).

मद्यं मांसञ्च मत्स्यञ्च मुद्रा मैथुनमेवच।
मकारपञ्चकञ्चैव महापातक नाशनम्॥

"Wine, flesh, fish, mystical gesticulations, and coition are the fivefold Makára which takes away all sin."

This worship is celebrated by men and women in the dead of night.[1]

(*d.*) Miscellaneous Sects.

1. *The Saurapátas, or Sauras.*

These worship Súrya-pati, the Sun-god, only. There are but few of them, and they scarcely differ from the rest of the Hindús in their general observances. The Tilaka is made in a particular manner, with red sandal, and the necklace should be of crystal. These are their chief peculiarities, besides which they eat one meal without salt on every Sunday and each Sankránti, or the sun's entrance into a sign of the zodiac: they cannot eat either until they have beheld the sun, so that it is fortunate that they inhabit his native regions.

2. *The Gaṇapatyas.*

These are worshippers of Gaṇeśa, or Gaṇapati, and can scarcely be considered as a distinct sect. All the Hindús in fact worship this deity as the obviator of difficulties and impediments, and never commence any work, or set off on a journey, without invoking his protection. Some, however, pay him more par-

[1] See a full account of these orgies in the works of Ward and Wilson.

ticular devotion than the rest, and these are the only persons to whom the classification may be considered applicable. Gaṇeśa, however, it is believed, is never exclusively venerated, and the worship, when it is paid, is addressed to some of his forms." This image is placed over many door-ways, and every book in Hindí commences with श्रीगणेशाय नमः "Adoration to the blessed Gaṇeśa."

3. *The Sikhs, or Nának Sháhís*, are classed under seven distinctions.

1. Udásís; religious characters, who live in convents.
2. Ganj Bakhshís; not numerous, or of any note.
3. Rámráyís; not common in Hindústán.
4. Suthrá Sháhís; great gamblers, drunkards, and thieves.
5. Govind Sinhís. This is the most important division of the Sikhs, being in fact, the political association to which, or to the nation generally, the name Sikh is applied. Their faith is widely different from the quietism of Nának, and wholly of a worldly and warlike spirit. The sword is used by them both against Muhammadans and Hindús.
6. Nirmalas; these, like the Udásis, go nearly naked.
7. Nágas; naked beggars, who abstain from the use of arms.

4. *The Jains.*

The history and doctrines of this sect are set forth at considerable length by Professor Wilson, in his "Sketch." But as they have already been noticed in the body of this work (p. 106), we content ourselves with merely *mentioning* them here among the Religious sects; and for further information regarding them, as well as several other sects of minor importance (as the Bába Láłís, Sádhs, etc.), must refer the curious reader to the learned work from which we have already so largely quoted.

HERTFORD:
PRINTED BY STEPHEN AUSTIN.